

No. 1437.

LONDON, SATURDAY, MAY 12, 1855.

PRICE
FOURPENCE
Stamped Edition, 5d.

UNIVERSITY OF LONDON.—NOTICE IS
HEREBY GIVEN, That the Annual Examination for
MATRICULATION in this University will commence on MON-
DAY, the 2nd of JULY.

The Certificate of age must be transmitted to the Registrar
fourteen days before the Examination begins.
By Order of the Senate.
Marlborough House, R. W. ROTHMAN, Registrar.
May 10, 1855.

ROYAL AGRICULTURAL SOCIETY
OF ENGLAND.
PROFESSOR WATTS'S LECTURE "On the Chemical Prin-
ciples involved in the Production of Butter," will be delivered before
the Members, at the Society's House, in Hanover-square, London,
at Twelve o'clock, on Wednesday, the 18th of May.

The GENERAL MEETING of the Society will be held at
Twelve o'clock, on Tuesday, May 22.
By Order of the Council.
JAMES HUDSON, Secretary.

GORE HOUSE, KENSINGTON GORE.—
EXHIBITION OF THE HORTICULTURAL SOCIETY,
May 12th.

The gates at Gore House will be opened to the Public at 2 p.m.
Tickets, price 2s. each, will be issued daily at 11, Regent-street till
the afternoon of May 15.
SPECIAL PRIVILEGE OF FELLOWS.—Fellows of the Society not
only enter free at half-past 12, but can also each introduce two
friends, with tickets, at the same hour. Or the Fellow's power
may be transferred to a near relative, provided the person to whom
the transfer is made be furnished with a ticket signed by that
Fellow—that is to say, a near relative, if provided with an admis-
sion ticket, may enter at half-past 12, instead of a Fellow, and also
introduce two friends.

GENEALOGICAL AND HISTORICAL
SOCIETY OF GREAT BRITAIN, 15, Charles-street, St.
James's-square.
This Society has been founded by several Noblemen and Gentle-
men interested in Genealogical and Historical research for the
classification and compilation of Family History, Lineage, and
Biography, and for authenticating and illustrating the same.
For Prospectus, and further information, apply to the Secretary.

PEACE SOCIETY.—THE THIRTY-NINTH
PUBLIC ANNIVERSARY OF THE PEACE SOCIETY
will be held in FINSBURY CHAPEL, MOORFIELDS,
on TUESDAY EVENING, May 22, 1855.—CHARLES HINDLEY,
Esq. M.P. is expected to take the Chair at half-past six o'clock.
Doors open at six o'clock.

ROYAL LITERARY FUND. Instituted 1790,
and incorporated by Royal Charter, 1818, for the Protection
and Relief of Authors of Genius and Learning and their Families,
who may be in Want of Distress.

Patron.—Her Most Gracious Majesty THE QUEEN.
President.—The Most Noble the MARQUESS of LANSDOWNE.
THE SIXTY-SIXTH ANNIVERSARY DINNER of the Cor-
poration will take place in FREEMASONS' HALL, on TUES-
DAY, May 22.

THE LORD BISHOP OF OXFORD in the Chair.

STEWARDS.
His Grace the Duke of Wellington.
The Earl of Durham.
The Lord Londesborough, G.C.H.
The Hon. C. S. Hardinge, M.P.
Richard Edward Arden, Esq.
Charles Austin, Esq. M.A. Q.C.
Francis Bennet, Esq.
The Ven. Archdeacon Bicker-
steth.
Henry Blackett, Esq.
Thomas J. Boyd, Esq.
John Boyd, Esq.
Sir Bernard Barker (Ulster).
Ben. Bond Gabbell, Esq. M.P.
Rev. Dr. Cardwell, Principal of
St. Alban's Hall.
George H. Christie, Esq.
Rev. Dr. Crookall, Principal of
Brasenose College.
Newton Crossland, Esq.
James Crossley, Esq. F.R.S.
Rev. W. Cureton, M.A. F.R.S.
Sir Arthur Hallam Kilton, Bart.
Rev. Whitwell Elwin, M.A.
Oliver William Farrer, Esq.
Robert Fisher, Esq.
Francis Gorton, Esq.
John Gould, Esq. F.R.S. F.L.S.
A. J. Grosvenor Hope, Esq. F.R.S.
Tickets, 2s. each, to be obtained from the Stewards; and from
the Secretary, at the Chambers of the Corporation, 73, Great
Russell-street.

BIRMINGHAM MUSICAL FESTIVAL, in

IN AID OF THE
FUNDS OF THE GENERAL HOSPITAL,
On the 28th, 29th, 30th, and 31st days of AUGUST next.

Under the special Patronage of
HER MOST GRACIOUS MAJESTY THE QUEEN.
HIS ROYAL HIGHNESS THE PRINCE ALBERT.
HER ROYAL HIGHNESS THE DUCHESS OF KENT.

President.
The Right Hon. LORD WILLOUGHBY DE BROKE.
Vice President.
The Nobility and Gentry of the Midland Counties.
J. F. MEDSAM, Esq. Chairman of the
Committee.

THE GOVERNESSES' INSTITUTION, 34,
Soho-square.—Mrs. WAGHORN, who has resided many
years abroad, respectfully invites the attention of the Nobility,
Gentry, and Principals of Schools to her Register of English and
Foreign GOVERNESSES, TEACHERS, COMPANIONS, TU-
TORS, and PROFESSORS. School Property transferred, and
Funds introduced in England, France, and Germany. No charge
to Principals.

THE LATE SIR HENRY R. BISHOP.—The

Committee of the Friends of the late Sir Henry Bishop, who
recently undertook to receive subscriptions for the purpose of
arranging his pecuniary embarrassment, and in behalf of his two
youngest children, beg to announce that a communication has been
received by them from a member of the family, to the effect that "he
is ready, and desirous of taking charge of the children"—with
the assistance of relatives, at once willing and able to provide for
their support." The Committee therefore feel that it would be
inexpedient to continue their applications for any further assis-
tance from the public; they beg to announce that no further sub-
scriptions will be required, as the sums actually received, in addi-
tion to other contributions already made, or in course of collection,
by Societies and Friends in London and the provinces, will enable
the Committee to meet all existing necessities. They beg to an-
nounce that the Concert advertised for Friday, May 15, at the
Royal Italian Opera, will not take place.

Previously to the lamented decease of Sir Henry Bishop, the
Committee had the satisfaction of arranging with the creditors,
and the balance of money remaining in their hands, after the pay-
ment of advertisements, printing, and other incidental expenses,
will be immediately paid over to the Guardian of the two children
appointed by Sir Henry Bishop's Will.

SIR GEORGE SMART, 21, Great Portland-street,
MR. HENRY DANIEL, 35, Clarges-street,
MR. ROBERT ADRIAN, 210, Regent-street,
MR. JOHN MITCHELL, 32, Old Bond-street,
Committee.

WHITTINGTON CLUB BUILDING

FUND, for the purpose of completing the Rebuilding of
the Club Premises in Arundel-street, Strand, recently destroyed
by fire.

J. J. MECHI, Esq. (President of the Club), Treasurer.
In 3,000 Shares of £1 each. Instalments at the rate of 2s. per
share, per month.
The first instalment to be paid on or before the 1st of June, 1855.
Interest at 3 per cent. per annum. One share in the addition to
payment of £1 will entitle subscribers to an annual Membership.

A subscriber of twenty-five shares will be entitled to an Honorary
Membership.
Subscribers of five shares will be exempt from the payment of an
entrance fee.

Further information and prospectuses may be obtained at the
temporary offices of the Club, 25, Abchurch-lane.

HENRY Y. BRACE, Secretary.

EDUCATION.—A LADY residing in a
healthy locality, near London, RECEIVES a select and
limited number of PUPILS, 12 to 18, she has had many years'
experience, and can offer the advantages of a superior education,
combined with the comforts of home. Professors of reputed talent
attend.—Address H.Y., at Roland's Library, 20, Berners-street.

EDUCATION.—400. PER ANNUM.—A
Professor at a First-Class Establishment at St. John's
Wood, has the privilege (in return for his services) of introducing
a YOUNG LADY, 12 to 18, to his establishment, and she has the
advantage of being instructed by the Masters at the above which
is little more than half the usual terms.—Address, immediately,
L. T., Post-office, 15, Charing-cross.

**A SOUND CLASSICAL, MATHEMATI-
CAL, SCIENTIFIC AND GENERAL EDUCATION** is
afforded on moderate terms at the LICHFIELD GRAMMAR
SCHOOL.—For Prospectus apply to the Rev. J. G. CUMMING, M.A.
F.R.S., Head Master.

EDUCATION PROTESTANTE A PARIS,
dans une famille, où l'on n'admet que trois ou quatre élèves,
de 5 à 16 ans, pour les élever avec les fils de la maison.—Études
classiques, musique, dessin, leçons d'allemand, et Conversations
journalières en allemand. In 1855, l'élève sera admis à la
très-saine dans les Champs-Élysées. Chambres particulières pour
chaque élève. Vie de famille, soins maternels. S'adresser franco à
M. H. de CALLIAS, 144, Avenue des Champs-Élysées, Paris.

ENGLISH AND FRENCH EDUCATION in
PARIS.—LOUIS DIREY, M.A. of the University of
France, and ALGERNON FOGGO, B.A. of Christ's College,
Cambridge, undertake personally the ENTIRE CHARGE of
a small number of Pupils.—Letters to be addressed to Messrs. Dury
& Fogg, to the care of Messrs. John W. Parker & Son, Publishers,
West Strand, London.

EDUCATION IN GERMANY.—University of
Jena. Educational Establishment, conducted by Dr. STOUT,
Professor in the University of Jena. The City of Jena (the fa-
vorite resort of Goethe and Schiller) is famed for its pleasant
and salubrious situation. The Private School, a spacious and
comfortable building, with ample grounds attached to it, is in
the immediate vicinity of the University Town. The tuition
extends to Classical Languages, Mathematics, the Natural Sciences,
Modern Languages, Gymnastic Exercises, &c. The University
affords every opportunity for the acquirement of such other ac-
complishments as may be desired. Pupils are received from six
years upwards. Terms of Education, whatever the age, *à la*
chambre.—For references, apply to Messrs. Störck & Meyer, London;
Stolteforst, Trost & Co. Liverpool; Zwickelbach & Co. Liverpool;
Eisen & Müller, Liverpool; Schunk, Seubach & Co. Manchester;
Frühling & Göschen, London.

MR. B. H. SMART, formerly of Connaught
terrace, now of 27, WYNDHAM-STREET, BRYAN-
STONE, acquaints his Friends that he continues to INSTRUCT
CLERICAL and other PUPILS in ELUCUTION, to meet Classes
in Families and Schools for English generally, and to engage for
Public Readings and Lectures.

CHEMISTRY.—MR. MEDLOCK, F.C.S., for-
merly Chief Assistant in the Royal College of Chemistry,
continues to give PRIVATE INSTRUCTION to Gentlemen in all
Branches of CHEMICAL SCIENCE. Particulars may be had at
the Laboratory, 20, Great Marlborough-street, London.

**HYDROPATHY.—MOOR PARK MEDI-
CAL AND HYDROPATHIC ESTABLISHMENT,** near
Farnham, Surrey, within three miles of the Camp at Aldershot.
This Institution is now open for the reception of Patients under
the Superintendence of Dr. EDWARD W. LANE, A.M. M.D.,
Edin.—Dr. Lane may be consulted at Moor Park, between half-past
12 and 2, and 2, 40, Conduit-street, Regent-street.

MISS POLE, having made arrangements for
the reception of EIGHT YOUNG LADIES as RESIDENT
PUPILS, in addition to her Morning Pupils, has the honor of
announcing that the Studies commenced April 4th, at her resi-
dence, 23, Circus, Bath, where the Plan of Study and Prospectus
may be obtained.

MR. CHARLES WEISBECKER, Pianist,
begs to inform his Friends and Patrons that he has RE-
MOVED to 6, Clarendon-road, Maiden-lane.

CONCERTINA CLASS.—MR. PERCIVAL
WATTS, Pupil of Signor GIULIO REGONDI, begs to announce
that his CONCERTINA CLASS MEETS every MONDAY
EVENING at Eight o'clock, and will continue to do so during
the Season.—For terms, &c. apply to Mr. PERCIVAL WATTS, 68,
St. Paul's Church-yard.

THE young Portuguese Pianist, ARTHUR
NAPOLEON (aged 11 years), Honorary Member of the
Philharmonic Societies of Oporto, Lisbon, Belfast, and the Min-
nergerieverein of Cologne, has the honor to announce to his
Patrons and the Public his RETURN from the Continent. En-
gagements for Concerts and Private Parties to be addressed to
30, Oxford-terrace, Hyde Park.

TO NEWSPAPER PROPRIETORS.—A
JOURNALIST, of fifteen years' experience as Reporter and
Editor, is prepared to furnish carefully written and judicious
Articles, and Reviews, or to undertake the Management of a Provincial Newspaper of Moderate Politics.—
Address 'Publicist,' Street Brothers, 11, Serle-street, Lincoln's
Inn fields, London.

TO NEWSPAPER PROPRIETORS.—
WANTED, AN ENGAGEMENT AS EDITOR AND SUB-
EDITOR, or as SUB-EDITOR and MANAGER, by a gentleman
who has had many years' experience on the Newspaper Press, and
who would have no objection to assist in the reporting department.
—Address N. D., 6, Store-street, Bedford-square, London.

**TO CAPITALISTS.—REQUIRED, A GEN-
TLEMAN, to investigate the bona fide nature of a Literary
and Commercial undertaking now ready for working, and which
indisputably may be made to realize a profit of 7,000, per annum.
Two shares (250, and 500) are unappropriated. Letters from
principals willing to co-operate with the advertisers may be sent,
with real name and address, to A. F., care of Mr. Fancourt, 13,
Wellington-street, Strand.**

THE PRESS.—To be SOLD, A SHARE in a
most influential and profitable WEEKLY NEWSPAPER.
Any Gentleman who would take the general direction and man-
agement of the Journal would be preferred.—Apply by letter only to
Mr. MORRIS, Messrs. Ashurst & Sons, Old Jewry.

FOR DISPOSAL.—Two handsome SAND
DRAWINGS (LION and TIGER) in elegant gilt frames,
the pair cost in 1850, 40 guineas. They are beautiful specimens of
the above art.—Apply to John Cox, Chemist, 3, Rycolane, Peckham.

THE MEDICAL MEN and OTHERS.—To be
SOLD, A MICROSCOPE, with Mechanical Stage, Double
Mirror, 5 Eye Pieces, 3 French Powers, and 4 Polarizing Ap-
paratus, Condenser, Animalcule Case, &c. Complete, in Cabinet,
price 15s. at W. Biles, 52, Red Lion-street, Clerkenwell.

TELESCOPE WANTED.—A good small
REFRACTING TELESCOPE, mounted on a stand. State
the name of the maker, the name, and price.—Reply, post paid,
to C. K. W., No. 1, Palace-place, Strand.

BUSINESS PREMISES.—TO BE LET, with
immediate possession, at a moderate rent, admirably suited
for Printers, Engravers, Publishers or Bookbinders. Situation
central.—Apply for particulars to A. C. 8, Crane-court, Fleet-
street.

BOARD AND RESIDENCE can be obtained by
a Lady or Gentleman in the Family of a Professional Gen-
tleman residing in a central situation at the WEST-END. Comfort
—Society—Music. Terms about 7l. per month.—Address: M. D.
Post-office, 23, Regent-street.

EXTRAORDINARY GROUP OF FOSSIL
FISH, from the Chalk Formation.—Mr. HENSON begs to
inform all those interested in Fossils, that he will be happy to
show them the above Group, which is acknowledged to be the most
remarkable Fossil ever found in the Chalk. Collections of Mine-
rals, Rocks, and Fossils, 5s. 12s. 25s. 40s. and upwards. Boxes of
Minerals, all named, 1s. each; by post, 1s. extra. Dealers and
Schools supplied.—R. HENSON, 113A, Strand, London.

TO NATURALISTS.—A novel mode of
putting up objects in "Box cells," may now be seen at 20,
Tavistock-street, combining simplicity of construction as it
respects the cell, with facility of examination in regard to its
contents. The invention is especially suited to collections in
Public Museums, where minute and delicate objects are so liable to
be lost or destroyed by accident. A specimen Box-cell, carefully
packed, and containing British examples of the rare shell Tru-
cullina Montagu, will be sent free by post upon the receipt of
15 stamps. Postage Boxes, of various sizes, 2s. per doz.—Jitto,
with cards for insects, or lined with lint for sending eggs
and other delicate objects, 4s. per doz.—Jitto, 20, Tavistock-
Boxes of various sizes for collecting in, 10s. 20s. 30s. 40s. 50s.
from 1s. to 4s. per doz.—Mark the design, 20s. each.—Jitto
Packets—collecting Boxes—Jitto, 20, Tavistock-street, London.
—Naturalists' Packing Boxes.—Jitto, 20, Tavistock-street,
Covent-garden—ROBT. BURTON.

ADVERTISEMENTS.—Advertisements for the forth-
coming Number of the JOURNAL OF THE PHOTOGRAPHIC
SOCIETY are requested to be sent to the Editor on or before
THURSDAY, May 12th.

TO BOOKSELLERS.—MR. J. W. WELDON
begs to notify that he has now received a large stock of Sets
of LONDON LABOUR AND HISTORY, by JOHN HOBBS, by
HENRY MAYHEW, in Numbers, 4s. 6d. each. The above, which
is a full ordinary Allowance with the Editor, is now ready for
sale, at 10, Strand, London.

DR. ALTSCHUL, EXAMINER Royal College of Preceptors, Member of the Philological Society, London, gives LESSONS in the GERMAN, ITALIAN, and FRENCH LANGUAGES and LITERATURE. Pupils may study TWO Languages in the same Lesson, or alternately, without any addition to their terms.—CHANDOS-STREET, CAVENDISH-SQUARE.

SOCIETY FOR THE DISCHARGE AND RELIEF OF PERSONS IMPRISONED FOR SMALL DEBTS throughout ENGLAND and WALES. Established 1772. President—THE EARL OF ROSSMORE. Treasurer—BENJAMIN BOND CABELL, Esq., M.P., F.R.S. Auditor.

CAPEL CURE, Esq., and H. HARWOOD HARWOOD, Esq. At a MEETING of GOVERNORS, held in Craven-street, on WEDNESDAY, the 2nd day of May, 1855, the Cases of 27 Petitioners were considered, of which 19 were approved, 13 rejected, and 3 inadmissible. Since the Meeting, held on the 4th of April, THIRTY-FOUR DEBTORS, of whom 20 had Wives and 34 Children, have been discharged from the Prisons of England and Wales; the expense of whose liberation, including every charge connected with the Society, was 50s. 11s. 4d.; and the following

Benefactions received since the last Report:—
Miss M. M. per Messrs. Hoare..... £ 1 0
Miss Anne Harland, per Messrs. Hoare..... 3 3 0

Benefactions are received by Benjamin Bond Cabell, Esq., the Treasurer, No. 1, Brick-court, Temple; also by the following Bankers:—Messrs. Coles, Drummonds, Herries, Hoare, Veres; and by the Secretary, No. 7, Craven-street. The Society's books may be seen by those who are inclined to support the Society, and where the Society meet on the first Wednesday in every month. JOSEPH LUNN, Secretary.

SEVEN PER CENT. BONUS.—The CONSERVATIVE LAND SOCIETY.—NOTICE is HEREBY GIVEN, that WARRANTS for the PAYMENT of the GUARANTEED INTEREST on completed shares, and on Subscriptions of Shares in year in advance and upwards, at the rate of 5 per cent. per annum, will be ISSUED on and after the 30th of April, for the half-year ending March 31, and will be forwarded to the respective members in due course. The holders of completed shares will also be entitled to receive an additional 2 per cent. in order to make every payment into the Society, by shareholders prior to the 31st of March, payable 7 per cent. being the Bonus declared by the Executive Committee of the Conservative Land Society for the second financial year, ending September 30, 1854.

By order of the Board,
CHARLES LEWIS GRUNFELN, Secretary.
Persons who may be desirous of investing capital and savings with complete security and freedom from personal liability, may use the society as a bank of deposit or savings bank, and the taking of land being quite optional, it will be open to the members at any time to select plots, on eligible estates, in various counties, so as to secure the frehold franchise and freehold ground-rents. A completed share, which is at once entered on the register of rights to choose places of land, costs 53s. 6d., including the conveyance of the lot, if taken, and all charges. An uncompleted share, paid a year in advance, so as to be entitled to 5 per cent. interest, payable half-yearly, as on the completed shares, is 53s. 6d. Monthly subscriptions on shares in progress are 5s. per month, with 1s. quarterly to cover working expenses, and 3s. 6d. entrance-fee per share.

Prospectuses and forms for taking shares will be forwarded, free of expense, on application to the Secretary, at the Central Office, No. 39, Norfolk-street, Strand, London; or to the agents for members in the chief towns in the United Kingdom. All subscriptions on shares payable by the Society can be withdrawn, under the rules, at ten days' notice.

ENGRAVINGS BROUGHT WITHIN THE REACH OF ALL.—Immense quantities of first-class Subjects (chiefly from Sales, at unasked-for prices. One instance—"Morning and Evening" (pub. at 31s.), 3s. 6d. per pair. Such an instance has never before occurred to adorn the Wall and enrich the Folio.—For Catalogue of some of the chief subjects, see the *Athenæum* of March 31st, 1855.—J. MANLEY, 9, Wellington-street North, Strand.

INSTITUTE OF PHOTOGRAPHY, 179, REGENT-STREET.—Portraits, Copies of Pictures, Sculpture, &c. taken, and INSTRUCTION in the Art given daily, by Mr. ARCHIBALD LEWIS COCKE. Photographic Apparatus of all kinds, with the necessary Chemicals, constantly on Sale.

MR. LAROCHE begs to inform his Patrons and the Public in general, that having succeeded in the late important action of Talbot v. Laroché, in establishing that the Photographic process is a trade, and is not a mere hobby, and very superior to the Talbotype, he continues to take these much-admired PORTRAITS, by his instantaneous method, at his Rooms, 65, Oxford-street, two doors from Wells-street, where an inspection of the life-size and other Portraits is respectfully solicited.

MAYALL'S PORTRAIT GALLERIES, 224, REGENT-STREET. Corner of Argyl-place.

DAQUERRETYPE AND STEREOSCOPIC MINIATURES in the highest style of Art taken daily.

"Mr. Mayall has proved his mastery over the art by producing photographic portraits of the full size of life * * without the slightest sacrifice of definition, or the smallest approach to distortion:—indeed, the errors and peculiarities of former impressions appear to be corrected."—*Athenæum*, July 29, 1854.

Mr. Mayall's portraits represent the high art of the daguerretype; they are given in greater number and at less price, and delicate engraving is to a coarse woodcut."—*Art-Journal*, Nov. 1853.

More pleasing, and far more accurate than the generality of such pictures."—*Times*, July 17, 1854.

MUDIE'S SELECT LIBRARY.—All the best New Works may be had in succession from this extensive Library by every Subscriber of One Guinea per Annum. The preference is given to the genuineness of Poetry, Religion, Philosophy, and Travel. The best Works of Fiction are also freely added.

Prospectuses may be obtained on application.
C. E. MUDIE, 510, New Oxford-street, London, and 79, Cross-street, Manchester.

Now ready, Gratis, postage free.
A LIST OF NEW AND CHOICE BOOKS recently added to MUDIE'S SELECT LIBRARY. Also, a LIST OF SURPLUS COPIES OF RECENT WORKS withdrawn from circulation, and offered at reduced prices for cash.
CHASLES EDWARD MUDIE, 510, New Oxford-street, London, and 79, Cross-street, Manchester.

A CATALOGUE OF SECOND-HAND BOOKS, containing many of the County Histories, Antiquarian and Genealogical Works, may be had on application to J. NEWMAN, Bookseller, 235, High Holborn.

TO PUBLISHERS.—Under the head of "OUR LIBRARY TABLE," a considerable notice is devoted weekly to the literature of the day, in the MANCHESTER WEEKLY ADVERTISER, which has a selected circulation (according to the Government Stamp Returns for 1854) of 7,638 copies of each impression among the readers of the community in Manchester and the surrounding district. Advertisements and Books for Review can be sent to the Proprietors, GALT, GENT & Co. 55, Market-street, Manchester.

TO FANCY STATIONERS, BOOKSELLERS, and OTHERS.—Near to Brompton.—To be disposed of the old-established TRADE of a FANCY STATIONER and NEWSAGENT, together with a Public Library. The concern has been many years established, and yields a satisfactory income. About 2000 required. Apply to Mr. PAGE, Auctioneer and Valuer, 5, Coleman-street.

TO BOOKSELLERS, STATIONERS, and OTHERS.—In a First-Class Situation at the West-End.—To be sold, a First-Class BOOKSELLING and STATIONERY BUSINESS. The Trade has been conducted upwards of thirty years with families of the highest respectability. The returns are nearly 20000. per annum; and can be entered upon for about 15000.—Apply to Mr. PAGE, Auctioneer and Valuer, 5, Coleman-street.

TO STATIONERS, BOOKSELLERS, and OTHERS.—In the Midland Counties.—To be disposed of the TRADE of a PRINTING, BOOKSELLING, and STATIONERY carried on for upwards of forty years, and now yielding a liberal profit. About 5000 required.—Apply to Mr. PAGE, Auctioneer and Valuer, 5, Coleman-street.

FOR SALE, a STATIONER'S, BOOKSELLING, and NEWS BUSINESS, situate in the immediate vicinity of the principal railway terminus in the metropolis, and conducted by a proprietor with great success for several years. Ample profit will be given of the amount of returns, which are of a highly profitable character, and a thorough introduction to the connection. Possession will require about 5000, including the valuable Lease of the Premises.—Apply to Mr. MOORE, Auctioneer and Valuer, 16, Melton-street, Euston-square.

Sales by Auction.

The Small but Select Library of a Gentleman, deceased.

MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON, AUCTIONEERS OF LITERARY PROPERTY and WORKS illustrative of the FINE ARTS, will SELL BY AUCTION, at their House, 3, Wellington-street, Strand, on MONDAY, May 14, at 1 o'clock precisely,

THE SMALL BUT SELECT LIBRARY

of a GENTLEMAN, deceased.
Comprising Biblia Polyglotta, editio Brianus Waltonus, cum Castelli Lexico, 8 vols.—Polwell's History of Devonshire—Visconti, Museo Pio-Clementino, 6 vols.—Sheldon's Ozonia, 2 vols. large paper, India proofs—Nuremberg Chronicle, a large copy—Martini, Conchylium-Cabinet, 14 vols. coloured plates—Encyclopædia Britannica, seventh edition—Works of Erasmus, olive leaves—Rocco extra—Rees's Cyclopædia, large paper, 45 vols.—Larator's Essays on Physiology, 5 vols.—D'Herbelot, Bibliothèque Orientale, 4 vols. best edition—Brathwait, Barnabe Ruminarium, Mr. Hailewood's copy, with numerous interesting illustrations—Ritson's various Pieces, 19 vols.—De la Motte, Choice Examples of Art Workmanship, printed on vellum, with coloured plates—Missaie Ordinalis de Monte Ararum, MS. of the XVth century, upon vellum, 34 illuminations—Missaie Ordinalis Premonstratensis, MS. on vellum, with illuminated capitals and miniatures, &c. &c.—Also, Italian School of Design: a very extensive and valuable Collection of about 1,000 Engravings, after the most celebrated Masters of Italy, arranged alphabetically in 3 vols. elegant folio.

May be viewed two days previous, and Catalogues had; if in the Country, on receipt of four postage stamps.

The valuable Theological, Historical, and Classical Library of the late Rev. JOHN HUME SPRY, D.D., Rector of Marylebone and Canon of Canterbury.

MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON, AUCTIONEERS OF LITERARY PROPERTY and WORKS connected with the FINE ARTS,

will SELL BY AUCTION, at their House, 3, Wellington-street, Strand, on TUESDAY, May 15, at 1 o'clock precisely,

THE VALUABLE

THEOLOGICAL, HISTORICAL, AND CLASSICAL LIBRARY of the late Rev. JOHN HUME SPRY, D.D., Rector of Marylebone and Canon of Canterbury.

Catalogues are preparing.

A very Valuable Collection of Greek, Roman, English, and Rare Anglo-Saxon Coins.

MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON, AUCTIONEERS OF LITERARY PROPERTY and WORKS illustrative of the FINE ARTS,

will SELL BY AUCTION, at their House, 3, Wellington-street, Strand, on THURSDAY, May 17, and three following days, at 1 o'clock precisely,

A VERY VALUABLE

COLLECTION OF COINS, comprising a Series of most choice Roman Denarii, in Gold and Silver—First and Second Brasses—A large collection of rare and finely preserved Greek Tetradrachma, &c.—many rare Anglo-Saxon Pennies, including Athelred, Archbishop of Canterbury, ree. Offa, being the last of the race of the Kings of the West-Saxons—specimens of English Hammered Coins in Gold and Silver, and a capital Cabinet by Roberts.

May be viewed two days previous, and Catalogues had; if in the Country, on receipt of six postage stamps.

Exceedingly Choice Books.

MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON, AUCTIONEERS OF LITERARY PROPERTY and WORKS connected with the FINE ARTS,

will SELL BY AUCTION, at their House, 3, Wellington-street, Strand, on FRIDAY, May 18, at 1 o'clock, a SELECTION OF EXCEEDINGLY

CHOICE BOOKS and PICTORIAL WORKS, in exquisite bindings, comprising the best Editions of the Works of the most popular Authors of this Country.

The Choice Portfolio of Engravings of the late

JAMES BAKER, Esq.

MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON, AUCTIONEERS OF LITERARY PROPERTY and WORKS connected with the FINE ARTS, will SELL BY AUCTION, at their House, 3, Wellington-street, Strand, on WEDNESDAY, May 13, in accordance with the directions of the deceased,

THE SMALL BUT VERY CHOICE

COLLECTION OF ENGRAVINGS of the late JAMES BAKER, Esq. (in the Portfolio), comprising some beautiful Works of Willé, including a brilliant proof before any letters of the Saint Gown, and another of the Striding Musician in the same choice state; splendid productions of Woollett, comprising two superb proofs of the Fishery, choice proofs of the Phæton, and Cicero at his Villa, the Spanish Pointer, and a matchless example of the Death of General Wolfe; fine Hogarths, in choice first states, a most superb proof before letters of the Reading Magdalen, by Longhi, together with the works of Rembrandt, Hollar, Vischer, Suderhoft, Desnoyers, Muller, and other Artists of high celebrity; also a unique series of Houbraken's Heads of Illustrious Persons, in uniform choice proof states, from the collection of the late Colonel Durrant.

The exceedingly Choice Library of the late JAMES BAKER, Esq., of King's Arms-yard, Coleman-street.

MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON, AUCTIONEERS OF LITERARY PROPERTY and WORKS illustrative of the FINE ARTS,

will, in accordance with the directions of the deceased to his Executors, SELL BY AUCTION, at their House, 3, Wellington-street, Strand, on THURSDAY, May 14, and following day,

THE EXCEEDINGLY CHOICE LIBRARY,

formed with much taste by the late JAMES BAKER, Esq., of King's Arms-yard, Coleman-street, and in the choicest state, and include, among other valuable and fine Books, an original copy of the *Muse Française*, the whole of the engravings being choice proofs before the inscriptions—the *Florence Gallery*, proofs before the letters—the *Houghton Gallery*, proofs before the letters—the *British Gallery*, proofs before the letters—and many other galleries and beautiful picturesque works in the same most desirable state—a very choice copy of Lodge's Portraits of Illustrious Persons, brilliant proof, in the same choice state; a choice copy, in old russia—Holbein's Heads, a beautiful copy—Shaw's various works on Art—the Antiquarian Works of Stukely, Hearne, Carter, Hornley—the Works of Sir W. Dugdale—the Topographical Works of Hasted—the Works of John Britton—a copy of Dibdin's Bibliographical Decameron, magnificently and most beautifully illustrated, with the original drawings—also, the most beautifully illuminated *Missaie*.

The Select Collection of Autograph Letters formed by the late JAMES BAKER, Esq.

MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON, AUCTIONEERS OF LITERARY PROPERTY and WORKS illustrative of the FINE ARTS,

will, in pursuance of the directions of the deceased to his Executors, SELL BY AUCTION, at their House, 3, Wellington-street, Strand, on SATURDAY, May 16,

THE VERY SELECT

COLLECTION OF AUTOGRAPH LETTERS

of the late JAMES BAKER, Esq., of King's Arms-yard, Coleman-street. They comprise one of the most interesting Holograph Letters ever penned, by King Charles I., and one equally interesting from Prince Rupert to that Monarch, when in his deepest distress; also a Letter from the Earl of Strafford, written to his Wife—Letters, in succession, of the Kings and Queens of England, &c.

The Valuable Library and Collection of Manuscripts of the late Right Hon. LORD STUART DE ROTHESEY, extending over Fifteen Days' Sale.

MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON, AUCTIONEERS OF LITERARY PROPERTY and WORKS illustrative of the FINE ARTS,

will SELL BY AUCTION, at their House, 3, Wellington-street, Strand, on THURSDAY, May 17, and fourteen following days (Sundays excepted), at 1 o'clock precisely,

VALUABLE AND EXTENSIVE LIBRARY

of the late Right Honourable

LORD STUART DE ROTHESEY,

consisting of extremely Rare and Curious Works in all Classes of Literature, but especially rich in Early Voyages and Travels, History, Poetry, &c. in various Languages, comprising many respecting North and South America, and including numerous finely-illustrated and important Historical Manuscripts, chiefly collected during a long official residence as British Ambassador and Minister Plenipotentiary at the Courts of Lisbon, Madrid, the Hague, Paris, and St. Petersburg.

May be viewed two days prior. Catalogues are now ready, price 2s. 6d., sent by post free on receipt of 4d. postage stamps.

The very Beautiful Cabinet of Coins and Medals, formed by the late JAMES BAKER, Esq.

MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON, AUCTIONEERS OF LITERARY PROPERTY and WORKS illustrative of the FINE ARTS,

will, in pursuance of the directions of the deceased to his Executors, SELL BY AUCTION, at their House, Wellington-street, Strand, FRIDAY, June 1, and following day,

THE VERY BEAUTIFUL SELECTION OF

THE CHOICEST COINS AND MEDALS

sold for many years, forming the Cabinet of the late JAMES BAKER, Esq., of King's Arms-yard, Coleman-street.

This Collection, or rather a Selection, of beautiful pieces has been formed with the greatest taste, and regardless of cost. It contains, among other most interesting proofs and patterns, the celebrated Petition Crown, by Simon.

Insects, Birds and Birds' Eggs, Animals, Reptiles, &c., in Cases.

MR. J. C. STEVENS will SELL BY AUCTION, at his Great Room, 38, King-street, Covent-garden, on FRIDAY, May 18, at 1 o'clock, a COLLECTION OF BIRDS' EGGS, comprising British, European, Australian, and American specimens—Mahogany Cabinets with glass doors—a large Mahogany Glazed Case and Cabinet; also a Rosewood and Mahogany Cabinet of British Insects—some Birds, Animals, and Reptiles in Glazed Cases—a few other Objects of Natural History—and a variety of Miscellaneous Articles.

May be viewed on the day prior, and Catalogues had.

Fossils and Excellent Oak Bookcases.

MR. J. C. STEVENS is favoured with instructions by **MR. J. C. STEVENS** to sell by AUCTION, at his residence, 35, King-street, Covent-garden, on FRIDAY, June 1, at 12 o'clock, the **SELECT COLLECTION OF FOSSILS**, formed by the **MAR-CHIONESS OF HASTINGS**, including Jaws and Teeth of the Mastodon, from North America—an extensive series of Bones from the Himalayan Mountains—a series of Hippopotamus and Hætherium, from Epseheim—Remains from the Wealden, Isle of Wight—Ditto of the Collection of Mary Anne—Jones and Teeth from Kent's Hole, formerly belonging to Mr. Henry—a series of Malta Fossils, Echinoderm, Teeth, Tusks and Bones of the Hippopotamus, &c. &c.

May be viewed on the day prior, and Catalogues had of Mr. J. C. 35, King-street, Covent-garden.

Important and very valuable Collection of Oil Paintings, by Old Masters, at Singleton House, Singleton Brook, Higher Broughton.

MR. CAPES has the honour to announce, that he has received instructions from **JOHN WILSON**, Esq., who is retiring from business, in consequence of ill health, to sell by AUCTION, without reserve, on WEDNESDAY, May 16, at 10 o'clock in the morning, at his residence, Singleton House, Singleton Brook, Higher Broughton, near Manchester, about Fifty Important and valuable **PAINTINGS**, by Ancient Masters; comprising, the Honors of Caravaggio, a very fine picture, exhibiting so much attention when publicly exhibited in London a few years ago—St. Jerome, by Carlo Cignani—a most superb copy of Correggio's finest work, the *St. Jerome*—A River Scene, by Van Sly, in all respects a magnificent production—The Death of Procris, by Paul Veronese, a very important and finely colored picture, and in a beautiful state—The Marriage of Rebecca, in a noble landscape, by Claude—Susanna, by Domenichino, a marvellously fine example of this favourite artist—The Good Samaritan, by Caracci, a very grand and solemn picture—The Holy Family, by Paul Veronese, a picture which, for its execution and beauty of its colour—The Entombment, by Bassano, a work which for richness of colour, vigour of handling, and pictorial power, can only be equalled by any picture of the same subject—The Death of Adonia, by Rubens and Vandike, a highly esteemed and valuable picture, from the collection of the late Major Sirr—the valuable picture in Adonia, by Caravaggio, a very fine picture, exhibiting great power of light and shadow—View of the Grand Canal at Venice, by Canaletto, perhaps one of the finest examples of the man to be met with, and in perfectly pure condition—The Marriage at Cana, by Paul Veronese, a brilliant example of colour and composition, no doubt the finished sketch of the original picture in the source—Christ's Agony in the Garden, by Peter Paul Rubens, an extraordinary example of power and colour—Christ Driving the Money-changers from the Temple, and Christ at the Pool of Bethesda, by Paul Veronese, two exceedingly fine pictures, in a very pure state—Virgin and Child, by Titian, a picture, by Murillo; with several fine Portraits by Cypri, Sir Peter Lely, Rubens, Vandike, Velasquez, Frank Hale, and other desirable specimens by various artists of the school of the 17th and 18th centuries.

The house will be open for view on Friday and Saturday, May 11 and 12; and for the convenience of gentlemen at a distance, the Pictures can also be seen on Tuesday, the 15th, between the hours of 11 and 5.

Catalogues (of the Pictures only) can be forwarded by post on prepayment of 6, and of the Furniture also, of 18 stamps, on application to Mr. Capes, 22, Princess-street, Manchester.

A Splendid Collection of Oil Paintings, by Modern Living and Deceased Artists, at Singleton House, Singleton Brook, Higher Broughton.

MR. CAPES has the honour to announce, that he has received instructions from **JOHN WILSON**, Esq., who is retiring from business in consequence of ill health, to sell by AUCTION, without reserve, on THURSDAY, May 17, at 10 o'clock in the morning, at his residence, Singleton House, Singleton Brook, Higher Broughton, near Manchester, about Fifty Important and valuable **PAINTINGS**, comprising copies by Ralph, Rothwell, Hilton, R.A., Barrett and Gilpin, Levenham, Romney, and others, and a number of valuable works by Richard Wilson, Cresswell, R.A., Sant, S. R. Perry, Parrott, Baxter, Linnell, Pickersill, A.R.A., Poole, A.R.A., Etty, Maclise, R.A., Barry, R.A., and others, and a number of valuable works by the Auctioneer feels it unnecessary to state more than that the specimens alluded to by living Artists are genuine productions of unquestionable authenticity, and that amongst them will be found some exceedingly Choice Works of a few of the leading men in the kingdom.

The house will be open for view on Friday and Saturday, May 11 and 12; and for the convenience of gentlemen at a distance, the Pictures can also be seen on Tuesday, the 15th, between the hours of 11 and 5.

Catalogues (of the Pictures only) can be forwarded by post on prepayment of 6, and of the Furniture also, of 18 stamps, on application to Mr. Capes, 22, Princess-street, Manchester.

Important Collection of English and Foreign Engravings; several large Portfolios, with Leaves, and Oak Portfolio Stands—removed from 23, Cockspur-street.

SOUTHGATE & BARRETT will sell by AUCTION, at their Rooms, 23, Fleet-street, on TUESDAY EVENING, May 15, and two following Evenings, at 6, a valuable and interesting COLLECTION of ENGRAVINGS, mostly in the best states, being the First Portion of the Stock, which is particularly rich in the productions of Sir E. Landseer, J. M. W. Turner, and Sir David Wilkie. There are also some choice Foreign Line Engravings, and numerous Illustrations of Works.

Catalogues forwarded on application.

Valuable Theological and Miscellaneous Library of the Rev. W. H. RICKETTS BAYLEY (removed from Harrow).

SOUTHGATE & BARRETT will sell by AUCTION, at their Rooms, 23, Fleet-street, on FRIDAY, May 18, and two following days, the LIBRARY of the Rev. W. H. RICKETTS BAYLEY, amongst which will be found a number of British and Foreign Bibles, complete—Turner's Southern Coast, India proofs, 3 vols. large paper, Russia extra—Winkler's Cathedral, 4 vols. large paper, India, complete—Lection, cura Bailey, 2 vols. Russia extra—Bacon's works, by Basil Montagu, 17 vols. large and thick paper, scarce—Valpy's Delphin Classics, 13 vols. large—Oxford English Classics, 53 vols. large and thick paper—Lodge's Portraits, 13 vols. subscription copy—Malone's Shakespeare, 21 vols. Russia extra, best edition—Sir Walter Scott's Works, 35 vols. 8vo. the library edition—Walpole's Anecdotes of Painting, 10 vols. 8vo. the library edition—Library of Anglo-Catholic Theology, 66 vols.—Library of the Fathers, 40 vols.—Bampton Lecture Sermons, 50 vols.—Hall's (Bp.) Works, 12 vols. 8vo.—Boccaccio's Decamerone, 3 vols. printed on India paper—Nicola's, 4 vols. large paper, green—Morocco—Lanzer's Arabian Nights, 3 vols. royal 8vo.—Lardner's Cyclopaedia, 80 vols. Victoria, 18 vols.—and a great variety of Sermons by eminent Divines, and Modern Theology by all the celebrated Authors.

Interesting and Valuable Collection of Photographic Pictures, by English, French, German, and Italian Photographers, partly from the late Exhibition of the Photographic Society in Pall Mall.

SOUTHGATE & BARRETT will sell by AUCTION, at their Rooms, 23, Fleet-street, on WEDNESDAY EVENING, May 23, an important COLLECTION of Photographic Pictures, by the most eminent Photographers; including Pictures by

Fenton	Baldus	Ferrier	Shaw
Delamotte	Le Gray	Macpherson	Olis
Bedford	Bilordeux	Martens	Sutton
Cundall	Le Secq	Negre	Sedgfield.

Many of the more important specimens are in Gift Band Frames. May be viewed two days prior to the Sale. Catalogues will be forwarded on receipt of two postage stamps.

Stock of Modern Stationery, and Bibles and Prayer-Books.

SOUTHGATE & BARRETT will sell by AUCTION, at their Rooms, 23, Fleet-street, on FRIDAY, May 25, at 1, the STOCK of a FANCY STATIONER and BOOK-SELLER, including—Writing and Printing Papers, Account-Books, Pocket Ledgers, Morocco and Paper, Moles Albums, Drawing-Books, Pencils, Gold and Silver Pencil-cases and Pens, Drawing Paper, Inkstands, Japanese Letter-cases, Papier Maché Boxes, Modern and Juvenile Books, several Glass Cases and Counters, &c. &c.

The Choice Collection of Engravings and Illustrated Books (including a large paper Copy of Turner's England and Wales, and a Proof Copy of Robert's Holy Land, in varroco), the Property of the Rev. W. H. RICKETTS.

SOUTHGATE & BARRETT will sell by AUCTION, at their Rooms, 23, Fleet-street, on WEDNESDAY EVENING, May 30, at 6,

A VALUABLE COLLECTION of ENGRAVINGS & ILLUSTRATED WORKS, the Property of the Rev. W. H. RICKETTS BAYLEY.

May be viewed previous, and Catalogues had; if in the country, on receipt of two postage stamps.

Valuable Miscellaneous Books, including the Library of an Architect.

SOUTHGATE & BARRETT will sell by AUCTION, at their Rooms, 23, Fleet-street, on THURSDAY, May 3, and following day, a MISCELLANEOUS COLLECTION of BOOKS, amongst which will be found—The Illustrated London News, complete to the present time—Pacini's Lesson, cura Bailey, 3 vols.—Art-Journal, 4 vols.—Punch, 2 vols.—Gentleman's Magazine, the new series complete, 61 vols. Russia—Philosophical Magazine and Journal of Science, to 1850, 46 vols.—Cavendish Society's Publications, 10 vols.—a very extensive Collection of Appeal Cases, argued before the House of Lords, relative to Property in England and America—New England Historical and Genealogical Register, edited by Dr. Cogswell, 7 vols.—Journal of the Royal Agricultural Society of England, a complete set, call—London's Gardener's Magazine, old and new series, 33 vols.—Rose's Biographical Dictionary, 12 vols.—Archæological Journal, 7 vols.—Penny Cyclopaedia, 27 vols.—call—and numerous privately-printed works on Heraldry, Genealogy, and Family History.

First Portion of the Valuable Stock of Architectural and Scientific Books, and Copyrights, of Mr. JOHN WEALE, of High Holborn (who is declining the Retail Trade).

SOUTHGATE & BARRETT beg to announce that they have been favoured with instructions from Mr. JOHN WEALE to submit to public competition, on MONDAY, June 4, and two following days, at 1, the FIRST PORTION of the VALUABLE STOCK, which will be found to comprise most of the Standard Works on Architecture, Science, and the Fine Arts. At the same time will be sold the remaining Copies of several of his important Publications, together with the Copper-plates and Copyrights.

Catalogues (when ready) will be forwarded on application.

Miscellaneous Engravings and Modern Water-Colour Drawings.

SOUTHGATE & BARRETT will sell by AUCTION, at their Rooms, 23, Fleet-street, on TUESDAY EVENING, June 12, and following evening, at 6, a large COLLECTION of ENGRAVINGS, by the Modern Masters—an Assortment of Coloured Studies, by Jullien, &c.—Modern Lithographs and numerous Water-Colour Drawings, by Tucker, Herbert, Barlow, Dodgson, De Wint, Turner, Frapp, and others; a few Paintings and Engravings framed and glazed, &c.

Important Sale of Steel Plates, Stereotype Plates, Copyrights, and Stock of Books.

MR. HODGSON will sell by AUCTION, at his new Rooms, the corner of Fleet-street and Chancery-lane, on TUESDAY, May 23, and following days, at 12 o'clock,

THE VALUABLE REMAINDERS AND COPYRIGHTS, with the STEEL and STEREO TYPE PLATES,

of the following well-known and highly Popular Publications:—Miller's Atlas of the Physical and Political Geography of Europe, 16 maps, 124 copies—Miller's Political Atlas, 53 maps, 15 copies, half-bound—Miller's Library Atlas of Physical and Political Geography, 66 maps, 120 copies—Miller's Descriptive Atlas of Astronomy and Physical and Political Geography, 74 maps, 422 copies—Dower's General Atlas of Modern Geography, 53 maps, 100 copies—Dower's School Atlas, 40 maps (no stock), with the

ENGRAVED STEEL PLATES, STEREO TYPE PLATES, and COPYRIGHTS

of the above VALUABLE ATLASES. Also, The Poultry Book, by Wingfield and Johnson, 23 coloured engravings, the Copyright, Blocks for Printing in Colours, &c.—Kenny Meadows's Shakspeare, with Memoir by Barry Cornwall, the Stereotype Plates, nearly 1,000 Woodcuts and Engravings on Steel, and the Copyright—Macgillivray's British Birds, 5 vols. 8vo, the Copyright and Steel Plates—Jones's Diamond British Classics, the Stereotype Plates of 48 vols.—The Smith and Dolter System Copyrights, the Wood Blocks and Copyrights—Bain's History of Land, 4 vols. 4to, the Copyright and Steel Plates—Allen's History of York, 3 vols. 4to, the Copyright and Steel Plates—Brown's Sacred Architecture, 10 vols. 4to, the Copyright and Steel Plates—A Series of Scripture Illustrations, on Copper, 10 vols. 4to, in Quire, comprising the Remains of several interesting Works, and the Stock of Modern Books of a Retail Bookseller from the North of England. May be viewed, and Catalogues had; if by post, on receipt of six stamps.

The Library of the late ROGER LEE, Esq., of Clapham.

MR. HODGSON will sell by AUCTION, at his new Rooms, the corner of Fleet-street and Chancery-lane, on MONDAY, May 14, and TUESDAY, May 15, at 12 o'clock, 12 VALUABLE BOOKS, comprising the Library of the late ROGER LEE, Esq., of Clapham, amongst which are, in Quarto: Bowyer's History of the English, 16 vols.—Pitt Rivers's History, 24 vols.—Stafford Galt, 3 vols.—In Quarto: Lewis's Topographical Dictionary, 6 vols.—Art-Journal, 1849 to 1852, 4 vols.—History of the State of Society, Voyages and Travels, &c.—In Quarto: Howell's Ecce Homo, 12 vols.—Jones's Works, 13 vols.—Evangelical Magazine, 62 vols.—Wilson's Dissenting Churches, 4 vols.—Bogue and Bennett's History of Dissenters, 14 vols.—Green's Antiquities, 3 vols.—Penny Cyclopaedia, 27 vols.—Ouvrier's Animal Kingdom, 16 vols.—Curran's Botanical Magazine, 48 vols.—the usual Standard, Historical, and other Works—Sermons, Commentaries, &c., by eminent Church of England and Nonconformist Divines, &c. Also a few Engravings—a Fracture Bedstead—an Electrifying Machine, with Apparatus, &c. To be viewed, and Catalogues had.

Dramatic and Miscellaneous Library of the late O. SMITH, Esq., of the Adelphi Theatre.

PURICK & SIMPSON, Auctioneers of Literary Property, will sell by AUCTION, at their Great Room, 191, Piccadilly, on THURSDAY, May 17, and two following days, the **DRAMATIC and MISCELLANEOUS LIBRARY** of the late O. SMITH, Esq., of the Adelphi Theatre, including many finely illustrated Works—a matchless Collection relating to Ourselves and his Times—Books relating to English, Poetical, and Dramatic Literature—Collections for a History of the Stage, in 25 quarto volumes: the formation of which was the result of many years' indefatigable labour and research of the late Mr. Smith; also, the **Harwood Collection**—a few Prints, Drawings and Autographs—A Book modelled by Flaxman, &c.

Catalogues will be sent on application.

"The New Quarterly Review," the Copyright, Right of Publication, and Printed Stock.

PURICK & SIMPSON, Auctioneers of Literary Property, will sell by AUCTION, at their Great Room, 191, Piccadilly, on FRIDAY, May 18, at 2 o'clock, the **COPYRIGHT, RIGHT OF PUBLICATION, and BACK STOCK** of 'THE NEW QUARTERLY REVIEW,' upon which large sums have been judiciously expended in securing such a successful position as to leave to any future proprietor, in the exercise of ordinary care and attention, the enjoyment of a lucrative position; while the character of the publication is such as any literary man may be proud to possess, and with which it may be esteemed an honour to be connected. Particulars will be sent on application to the Auctioneers.

The Library of a Gentleman, deceased, comprising County Histories, and Valuable Works in General Literature.

PURICK & SIMPSON, Auctioneers of Literary Property, will sell by AUCTION, at their Great Room, 191, Piccadilly, on MONDAY, May 20, and two following days, the **LIBRARY** of a well-known Biographer and Critic, deceased, comprising County Histories, and Valuable Works in General Literature, amongst others, Omerod's Cheshire, 3 vols.—Manning and Bray's Surrey, 3 vols.—Saxton's Kent, 4 vols.—Hutchings's Dorset and Durham, 4 vols.—Plot's Staffordshire—Drake's York—Sualet and Revett's Athens, 4 vols.—Robert's Holy Land, complete—Encyclopaedia Britannica, last edition—Boyer's Hindoes, fine copy—Grazner's Biographical History, extensively illustrated, 12 vols. Morocco—Walton's Polyglott, with Castell's Lexicon, 8 vols.—Wood's Athens, by Bliss, 4 vols.—Archæologia, 12 vols. Russia—Moore's Cyclopaedia, 42 vols. call—Pinkerston's Voyages, 17 vols. call—Art-Journal, complete to 1853—Dryden's Works, by Scott, 18 vols.—Scott's Novels, 41 vols.—Gentleman's Magazine, the new series complete, to 1853—Taylor's Works, 15 vols.—Library of the Fathers, 37 vols.—Strype's Works, 13 vols. large paper—together with numerous Works in History, Biography, Voyages, and Travels, and some in Literature.

Catalogues will be sent on application.

MR. L. A. LEWIS has the following SALES in preparation:—

On FRIDAY, 18th, and SATURDAY, 19th May, a MISCELLANEOUS COLLECTION of BOOKS.

On TUESDAY EVENING, 22nd May, TWO HUNDRED FRAMED ENGRAVINGS, by the most distinguished Artists, and some unframed Engravings.

On SATURDAY, 26th May, VALUABLE BOOKS and BOOKS of PRINTS.

On WEDNESDAY, 30th, and THURSDAY, 31st May, MODERN ENGRAVINGS, many proofs, being the Second Portion of the Stock of Mr. FLETCHER, Printseller, of Cork.

On TUESDAY, 5th June, and three following days, in the Hall of Commerce, Threadneedle-street, the **PROFESSIONAL and MISCELLANEOUS LIBRARY** of a GENTLEMAN, comprising Books of Print, Architectural Works, and Miscellaneous Books, in every department of Literature.

The EXTENSIVE STOCK and COPYRIGHTS of Mr. H. M. ADDEY, of Old Bond-street.

On THURSDAY, 14th, and FRIDAY, 15th June, ENGRAVINGS, COPPER-PLATES, &c., the property of the Estate of the late WILLIAM FLETCHER, including Sir John Glyn's ride to Edmonton, &c. 350 impressions, with the engraved copper-plate—300 Sets of Worthington's Portraits of the Kings of England, proofs and India proofs, with the thirty-six engraved copper-plates—Stothard's Engraved Illustrations of Boccaccio's 'Decamerone,' ten engraved copper-plates—Portrait of Sir Joshua Reynolds, engraved by Sherwin, with impressions—Illustrations of Walton's 'Angler'—The Engraver's Copper-plate of the Rape of Proserpine—always engraved in Channon's 'History of Hertfordshire'—The Engraved Copper-plates to the Cambridge Almanack—Holbein's Bible, eight copies printed entirely on India paper—Boccaccio's Decamerone, 3 vols. printed on India paper—Herriek's Hesperides, 9 vols. printed on vellum, only two copies so printed—Marlowe's Dramatic Works, 3 vols. large paper—Webster's Dramatic Works, 4 vols. large paper—The Engraver's Copper-plate—Lea Wilson's Privately-Printed Catalogue of Bibles, Testaments, &c., eight copies, only 120 copies printed—and many other curious and valuable articles.

Pall Mall.—English Pictures of Great Importance.

MESSRS. FOSTER & SON respectfully announce that they have received instructions from Messrs. LLOYD BROTHERS, the undersigned Publishers of Lodgegate, to SELL by AUCTION, at the Gallery, 54, Pall Mall, on WEDNESDAY, June 13, at 12 for 1, the ORIGINAL PICTURES by eminent British Artists purchased by Messrs. Lloyd & Co. for the purpose of Engraving; and that being accomplished, they are now to be sold, including two Academy Pictures by the late J. M. W. Turner, R.A., viz., the Grand Canal at Venice, with the State Barges carrying the Pictures of John Bellini to the Church of the Redeemer, now in process of engraving; and the well-known Burning of the Houses of Parliament—Infant Prayer, by W. P. Frith, R.A. the Academy Picture, engraved by Stocks—Did you Ring? by the same artist, now engraving by Hall, and a smaller Picture, also by Mr. Frith—the Spirit of Justice, the poetical Academy Picture, by D. Maclellan, R.A. not yet engraved—the Fight for the Standard, by R. Ansell, engraved by Ryall—Cromwell and his Daughter, engraved by Tomkins, and Nelson in his Cabin on the Eve of the Battle of Trafalgar, engraved by Sharpe, both by J. Lucy—the Wood Nymphs Surprised, an exquisite Academy Picture, by W. E. Frost, R.A.—a set of four Hunting Pictures, by Herring, Sen., engraved by Harris—the Golden Age, an important work by F. Danby, A.R.A. &c.; and Specimens of

T. Faed	C. R. Lander	Linnell, Jun.
J. Linnell	T. Uwins, R.A.	A. Johnston
C. Phillips	Lee and Cooper	Creswick, R.A.
W. Muller	D. Roberts, R.A.	W. Douglas

On view three days prior, and Catalogues had, at 54, Pall Mall.

Pall Mall.—English Pictures, the Works of some of the most distinguished Artists.

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We remember no collection of these, in an English dress, equal in extent and variety to the volume before us. The versions are, in general, sensibly and carefully executed: though it may be felt that Mr. Oxenford's knowledge as a linguist is greater than his accomplishments as a versifier. Nor has he been sufficiently aware, we apprehend, of how much importance time and accent are to the effect of some among his specimens. To give an instance—that the inexorable jingle of the tune gives some of its spirit to the words of the 'Tableau de Paris à cinq heures du matin,' by Désaugiers, may be seen by the citation of a stanza. The following is Mr. Oxenford's version.—

Now the gamester's seen;
With a haggard mien,
And his pocket clean,
Swearing, home he goes;
While the drunkard lies
On his path, more wise,
Making music rise
From his blushing nose.

—To sing this to the original ditty would be impossible.—The following are the same eight lines paraphrased in the original French *tempo* (as musicians say), but without the triple rhyme.—

The gamester devoted
Is home madly roaming
With livid lip foaming,—
His all has been lost.
The drunkard besotted
Reels, Bacchus adoring,
Half singing, half snoring,
From pillar to post.

Of course, in all examples where beauty and character lie in thought rather than in form, comparisons and requisitions like the above would become hypercritical. They are not, however, to be overlooked when poetical and musical accent are so inextricably combined as they are in the French *chanson*.—To offer one more technical remark, by way of illustration:—English lyric poetry, when avowedly written for music, permits of a freedom on the part of the musician not possible among our neighbours. There is hardly a single British song we could name—be it as sharply cut in its forms as Moore's 'Oft in the still night'—which could

not be set in either triple or common time without distress to the nicest ear. French metres and accents allow no such complaisance, and hence it may be that hardly a single French singer of any repute is a bad *time-ist*, while hardly an English singer of repute (till within the last quarter of a century) sang in any time at all!

Mr. Oxenford's 'Book of Songs' is royally opened by François Premier with his elegant ballad 'Etant seulet,' the old-world language of which is nicely reproduced in the English version, as the following stanza shows.—

As gentle Phœbe, when at night
She shines upon the earth below,
Pours forth such overwhelming light,
All meaner orbs must faintly glow.
Thus did my lady, on that day,
Eclipse Apollo's brighter ray.
Whereat he was so sore distressed
His face with clouds he overcast,
And I exclaimed, "That course is best,
Your brightness is by hers surpassed."

Perhaps it might have been better to have assumed the Elizabethan in preference to the Augustan humour, by way of English equivalent to the gallant monarch's French. That other kings than Francis figure among our neighbours' love-singers it is hardly needful to remind any one. A book like this could no more show its face without a rendering of 'Charmante Gabrielle' than a book of English songs dare appear without its 'Black-eyed Susan.' There may be as much of the real song in our Charles the Second's commemoration of "the shady old grove" at Breda, where he "passed all his time," as in the stately and gracious military minuet of *Henri Quatre*; but the latter has more of the "air and the grace" which haunt us.

The first division of this book is devoted to "Songs of the Affections." We hardly know where, or rather where *not*, to loiter in passing through it. We could dwell on the similitudes which may be traced betwixt the lives and songs of the joyous men of the *Caveau*, a singing-club of diners, to which every member was obliged to contribute a composition. We could speculate on such discrepancies as mark the pastoral 'Il pleut, il pleut, Bergère,' considered as the offspring of Fabre d'Eglantine, the Terrorist. This pastoral does not belong to that Pompadour Arcady represented by the Bouchers of the Regency, into which it is not hard to fancy the Revolutionary dictators retiring, as into a Paradise of false refinement and real sensuality, where Cruelty and Injustice might play at theatrical pleasures. There is no trace in it of *Lubin*'s ribboned crook, nor of *Annette*'s sheep fresh washed in *eau de mélisse*! It is an honest rural ditty, breathing perhaps as much real country air as ever is breathed in French verse. But who shall find out a man by his diversions? The most matter-of-fact and practical political economist of modern times (we have been told on good authority) never missed getting up betimes on May morning in search of May dew. The Duke of Wellington, when a young man, was indicted in a satire for his open frivolities in St. Stephen's Green and Sackville Street, Dublin,—although he used to lounge, playing with "a quiz," a sort of bandalore.—A Terrorist amongst the songsters "of the affections" is hardly more difficult to accredit than the financier and the warrior,—taken, as above, in their moments of unbending.—In this "affection" department, we have, of course, a version of 'Portrait charmant,' that *romance* which, to our singing grandmothers, was what 'Flouve du Tage' was to their daughters,—their one specimen of French song.—We have also the "Souvenirs" of Châteaubriand, a lyric dearly beloved by all translators; and—most modern of

all—M. Bérat's 'Ma Normandie.' Every collector has his own fancies:—ours, we think, would have led us to include another specimen or two by M. Bérat; if not his 'Lisette de Béranger,' his 'Octogénaire,' or his 'A la Frontière,'—supposing that the *patois* songs of their author (which is more than probable) resist all attempts to represent them in English. M. Bérat is every inch of him a *chansonnier*, being, as was Moore sometimes, the musician to his own rhymes. Such "centralization of labour," however, is not uncommon in France, especially of later days. The modern lyrist of the working classes, M. Pierre Dupont, whose songs, for the sake of their real pure and honest pathos, might be made the text of a separate article, has mostly contrived his own tunes, which have been noted, arranged in order, and "washed clean" (as we once heard M. Meyerbeer say of a like process), by M. E. Reyner. M. Nadaud, again, now the delight of so many French circles, by the manner in which he sings his own songs—one or two of which almost equal in Horatian grace and tenderness the songs of Béranger—sets his own words; and his little ballad-drama, 'La Volière,' expressly constructed for the use and comfort of amateurs, has been "the rage" in the *salons* of Paris, during the past war-winter.

In Mr. Oxenford's Preface to this volume, he confesses to its incompleteness,—stating, what indeed is evident, that he has principally relied on "the bulky collection of MM. Dumer-san and Noël Ségur" for the series which he has "discussed in English."—We, too, may be allowed some incompleteness not disproportionate if we notice this book *alla fantasia* (as the musicians say), in place of dealing with it encyclopedically or chronologically—and of telling in order due how to *lai* and *virelai* and *romance* succeeded the occasional or temporary song, which, mixing itself up with drama—as may be seen in the publications of the *Théâtre de la Foire*—formed the germs of those two characteristic entertainments, the *caudeville* and the comic opera of France. Leaving to others history, and passing over the first portion of Mr. Oxenford's banquet, we come to his second course, which includes some half-score of Bacchanalian songs. This is a short allowance, considering that we are in a land which gives to Europe its Burgundy,—to Ireland "the good claret" (which the Irish melodists have sung so riotously, not forgetting "Bumper Squire Jones"), not to speak of the

Lily on liquid roses floating,

that "*Champagne rose*," the spell of which made our genial English *Amphitryon* improvise his champagne lyric!—Mr. Oxenford is somewhat too sparing of his "sack." Though he explains his dryness, in this article of drinking ditties, by declaring that he has packed one or two away in other sections, we cannot admit that the wine-songs of France are duly represented. Seeing that he has selected from M. Béranger's songs so lovingly, we think that among these table-songs he should have gone "to the root of the matter" by drawing on "Brennus," to show how the vine was first set in Gallic ground, and how

Brennus alors bœut les Cieux,
Creuse la terre avec sa lance,
Plante la vigne!—et les Gaulois joyeux
Dans l'avenir ont vu "La France!"

—It cannot have been hesitation to measure himself against *Father Prout* (who reproduced the lyric in question in a rollocking Hibernian metre), which has kept Mr. Oxenford's hand from this spirited poem:—since he has not forbore to render 'L'Éloge de l'Eau,' by Armand Gouffé, which also, in its Irish undress, figures

among the lyrics of the Holy Clerk of Water-grasshill!

We decline here to embarrass ourselves among the riches of the next divisions of Mr. Oxenford's collection—among his "Revolutionary and Patriotic Songs"—or the "epicurean" maxims, or "the comic and satirical" effusions, which close the book,—again claiming the privilege due to fantasy-makers, since, partly in digression, partly in close of our present notice, we shall merely further say a word or two concerning one who, though talked about and traded on in England "many a time and oft,"—pawed by the coarse,—picked to pieces by the small,—a theme for magazine wits and newspaper writers,

As common as a barber's chair,—

can hardly be talked of once too often,—can still less be overlooked or denied "the Benjamin's mess" by any one holding a feast of the *chansonniers* of France.

To speak fitly, yet without commonplace, of Béranger as one of the greatest poets belonging to modern times,—great in his finish, great in his music, great in his simplicity of life and his political integrity (how rare this last in France!),—is almost as hard as it would be to say something new of the Alps as grand in scenery, or of Mozart as beautiful in music, or of Scott as various in fiction. What if, by way of definition, we assert that he is the most widely beloved modern French author? Old Ladies of the *Faubourg* may hang their garlands of *immortelles* on Châteaubriand's tomb,—angry folk "who can't get in" may watch for and wait on the fulminations of M. Hugo with a sort of lurid sympathy. There is, or rather there *was*, a public for M. Paul de Kock,—a host of readers for M. Sue, and a straggling flock of misunderstood women and misunderstanding men who crown Madame Sand as a sort of Delphic sibyl. But what are any, or all, of these fames, as compared with the fame of the old poet who sang the "old coat," and the great deeds of Napoleon, and 'Roger Bontemps' (here figuring as 'Felix Summerday'), and 'The Fairy and the Tailor'? Rabelais is genial; so is Molière; and so, too, in another vein, is Clément Marot,—but none of the three, nor of any other thirty French male artists, sentimentalists, or playwrights who could be named, in pathetic, honest, graceful humour equals Béranger.—Such sweetness of heart, nicety of hand, variety in blending fancies grave and gay, if not precisely "chaste and noble,"—have never, we think, been combined in any French poet. Kindred qualities, the poetical element excepted, may be found among the choicest French women. We say this, especially recollecting Madame de Sévigné,—but then she was not a woman of literature, albeit the woman of letters:—whereas, the life of Béranger,—his struggles,—his persecutions,—his modest old age,—have all centred in, have all been influenced by, his "winged words,"—those few fifties of lyrics, which have given him his place,—kept for him his public,—endeared to him his subjects, and enabled him to satisfy his placid desires, if not his unostentatious beneficence.

Dutifully,—inevitably, perhaps, it should be said—Mr. Oxenford has taken his utmost pains in dealing with M. Béranger's well-known lyrics; and since it is only fair that after so much of our own talk, the book should be allowed its hearing too, we will take leave of it by showing what Mr. Oxenford's best can be. The following is not one of M. Béranger's most popular patriotic songs. Those were reserved for the time when the Poet stirred every French soldier's heart by his recollections of the glory of "Le Petit Caporal,"—or for that

other period when the satirist gave arrow-keen words to the writhings of French wit and intellect in chains, by lashing, with grave and simple humour, the censorships and the superstitions of the restored Bourbons. Still, in the lyric which follows, there is a voice of mingled regret, resignation, and protest, befitting an epoch that follows a popular revolution, which may find an echo in these our own times; and a better specimen of Mr. Oxenford's powers we could not give.—

The Goddess—(La Déesse).

And is it you, who once appeared so fair,
Whom a whole people follow'd to adore,
And, thronging after your triumphant chair,
Call'd you by her great name, whose flag you bore?
Flush'd with the acclamations of the crowd,
Conscious of beauty (you were fair to see!)
With your new glory you were justly proud,
Goddess of Liberty!

Over the Gothic ruins as you pass,
Your train of brave defenders swept along,
And on your pathway flow'ry wreaths were cast,
While virgin hymns mix'd with the battle-song.
I, a poor orphan, in misfortune bred,—
For fate her bitterest cup allotted me,
Cried: "Be a parent, in my mother's stead,
Goddess of Liberty!"

Foul deeds were done that glorious time to shame,
But that—a simple child—I did not know;
I felt delight to spell my country's name,
And thought with horror of the foreign foe.
All arm'd against the enemy's attack;
We were so poor, but yet we were so free;
Give me those happy days of childhood back,
Goddess of Liberty!

Like a volcano, which its ashes flings
Until its fire is smother'd by their fall,
The people sleeps; the foe his balance brings,
And says, "We'll weigh thy treasure, upstart Gaul!"
When to high Heaven our drunken vows we paid,
And worship e'en to beauty dared decree,—
You were our dream,—the shadow of a shade,—
Goddess of Liberty!

Again I see you,—time has fled too fast,—
Your eyes are lustreless and loveless now;
And when I speak about the glorious past,
A blush of shame o'er spreads your wrinkled brow.
Still be consoled; you did not fall alone,
Though lost thy youth, car, altar, flowers, may be,
Virtue and glory, too, are with thee gone,
Goddess of Liberty!

"Béranger, in this song, written some time after the Restoration, looks back in melancholy mood on the hopeful dreams of the French populace, when the so-called 'Goddess of Reason' was paraded through the streets in Dec., 1793, at which date the poet was 13 years of age. He is supposed to address the female who personified Reason on the occasion, and it is impossible not to perceive that something like contempt for the excesses of the revolution is mingled with the regrets of the Republican. M. de Lamartine thus describes the procession to which Béranger alludes: 'On the 20th of December, the day fixed for the installation of the new worship (of Reason), the communes, the convention, and the authorities of Paris proceeded in a body to the cathedral. Chaumette, assisted by Laïs, an actor of the Opera, had arranged the plan of the fête. Madlle. Maillard, an actress, brilliant with youth and talent, lately a favourite of the Queen, and always admired by the public, had been compelled, by the menaces of Chaumette, to play the part of the popular divinity. She entered, borne in a palanquin, the canopy of which was formed of branches of oak. Women, dressed in white, and adorned with tri-coloured sashes, preceded her. The popular societies, the fraternal societies of women, the revolutionary committees, the sections, besides groups of singers and dancers from the opera, surrounded the throne. Attired with the theatrical buskins on her feet, with the Phrygian cap on her head, and with a blue chlamys over an almost transparent white tunic, the priestess was borne to the foot of the altar, to the sound of musical instruments, and took her seat in the most sacred place. Behind her burned an immense torch, symbolising the flame of philosophy, which was henceforth to be the only light of the churches. The actress lighted the torch, and Chaumette taking the censer from the hands of two acolytes, fell on his knees and offered up incense. Dances and hymns enchanted the senses of the spectators.'"

We must now close this treasury, without having touched on a tithe of the topics which are included among its contents. The points indi-

cated at random,—the names and associations conjured up in the foregoing notice,—will satisfy every one regarding the variety and interest of the subject,—whether that subject be considered in its literary, social, or musical aspect,—whether it take us into some *Café Concert*, where a Darcier's singing draws tears from eyes that no amount of tobacco-smoke can make weep,—whether it introduce us into choicer *salons*, where amateurs warble with more skill of method than charm of voice,—or into those august cabinets of Ministry and Police, where absolute Power decides how little truth may be cried in the streets by ambulant Wisdom for a people—little less fickle than the Athenians—
—to get by heart and to chorus as they go homeward.

Out-doors at Idlewild; or, the Shaping of a Home on the Banks of the Hudson. By N. P. Willis. New York, Scribner; London, Triibner & Co.

Mr. Willis will be perverse—will follow the promptings of his fancy—will be vagrant, flighty, incomplete—in spite of all critics. A worthy gentleman of New York, seeing that Mr. Willis is possessed of precious gifts and graces—style, fancy, genius, observation—enough to make him an American Scott, Fielding, what he will—advises him, in terms of soothing compliment (all of which, with deprecating modesty, Mr. Willis prints in his Preface), to retire for awhile from street and city,—lay aside his easy habits,—take up serious thought,—essay the higher forms of literary labour,—and contend for the highest crowns of romance. But no; Mr. Willis could win the prize,—but he will not. He will be an idler. Leisure is luxury; and luxury, we learn from this New-York sage, is one of the "new elements in the philosophy of life." Gossamer floats of its own lightness; it is pretty, poetical and fantastic; but temples are not built with it. Mr. Willis's genius is a gossamer genius; he sees and admits it; and, therefore, he will not strive where his strength is not greatest. Out of his own field he could only be the rival of other men: in his own field he is alone. Therefore, he will not write "Amelias," "Waverleys," "Vanity Fairs," let the critics rage ever so wildly; but he will sketch manners, scenes and characters in his old way, with whatever freedom, grace and faculty he may command.

Mr. Willis is right. His genius is discursive, petulant, incomplete. As Richelieu would have said, it is not *en suite*. A great story, with a complicated action,—a broad canvas filled with personages,—would puzzle him to death. His strength lies in the airy sketch—the fine observation—the poetical phrase. Here, at Idlewild, in the country air, on the high lands above the Hudson, among flowers and waterfalls, tangled woods and elegant villas, he is at home in the literary as well as in the literal sense. Sun and cloud are on every page of his book; the brightness of day, the silence of night, the beauty of dawn and sunset, the murmur of springs, the shade of pines and hemlocks, the flow of a mighty river, and the grand movement of nature in a mountain region, have rarely been so firmly seized and so felicitously conveyed to paper as in these letters from Idlewild.

Here is the scene in a nook of which Idlewild lies hid:—

"The Highland Terrace we speak of—ten miles square, and lying within the curve of this outstretched arm of mountains—has an average level of about one hundred and twenty feet above the river. It was early settled; and, the rawness of first clearings having long ago disappeared, the well-distributed second woods are full grown, and stand, undisfigured by stumps, in park-like roundness and

maturity. The entire area of the Terrace contains several villages, and is divided up into cultivated farms, the walls and fences in good condition, the roads lined with trees, the orchards full, the houses and barns sufficiently hidden with foliage to be picturesque—the whole neighbourhood, in fact, within any driving distance, quite rid of the angularity and well-known ungracefulness of a newly-settled country. Though the Terrace is a ten-mile plain, however, its roads are remarkably varied and beautiful, from the curious multiplicity of deep glens. These are formed by the many streams which descend from the half-bowl of mountains inclosing the plain, and their descent being rapid and sudden, and the river into which they empty being one or two hundred feet below the level of the country around—they have gradually worn beds much deeper than ordinary streams, and are, from this and the character of the soil, unusually picturesque. At every mile or so, in driving which way you will, you come to a sudden descent into a richly wooded vale—a bright, winding brook at bottom, and romantic recesses constantly tempting to loiter. In a long summer, and with perpetual driving over these ten-mile interlacings of wooded roads and glens, we daily found new scenery, and heard of beautiful spots, within reach and still unseen. From every little rise of the road, it must be remembered, the broad bosom of the Hudson is visible, with foreground variously combined and broken; and the lofty mountains (encircling just about as much scenery as the eye can compass for enjoyment), form an ascending background and a near horizon which are hardly surpassed in the world for boldness and beauty. To what degree sunsets and sunrises, clouds, moonlight, and storms, are aggrandized and embellished by this peculiar formation of country, any student and lover of nature will at once understand."

Through this region passes the electric wire: in which Mr. Willis points out a poetical element which we do not remember to have seen noticed in print, though we have often heard the music he refers to on quiet evenings in Switzerland.—

"The news passes to music! Whether country folks or city belles listen, the Æolian harps strung along upon the telegraph poles, play perpetually the same. To the strange beauty of this music (little noticed or valued) I have become quite wedded, in my life out of doors, for the last winter. It is more varied and beautiful than people think. You can always hear it—if not as you walk upon the road, at least by laying your ear against the poles—and, by selecting one that stands near a running stream, you may hear a duet of breeze and brook, a capricious out-singing of each other alternately by wind and water, that is as heavenly to muse by as a voluntary of Nature well could be. The poles differ very much, both in the quantity and quality of sound—partly, perhaps, from difference of size, or kind of wood, or tightness with which the wire is pressed by the leaning—but, by stopping in your walks, you get to know these with their variations, and you may thus choose your standing-place, and have music fainter or louder to suit your mood. There is one telegraph post, by a little bridge which crosses Idlewild Brook, where I have heard a great deal of waking-dream accompaniment. Stopping there with the glow of exercise in the blood, there seems a kind of fellowship in the instrument being, like oneself, independent of the wintry air. The invalid's nerves, too (as much more susceptible to pleasure as to pain), are ready for harmony in its most delicate caprices. What news was going past on those wires—what death or marriage, love or business, was being told in those varied vibrations—I did not lose romance by trying to guess or discriminate. The same tune seldom carries the same language to any two hearts. But there it was, murmuring day by day, in changeless contention with the brook, always somewhat audible when closely listened for, and often as loud as a love-whisper, and as changeably expressive, and I must own to have grown habituated to it as a luxury. How many good things we may have, in this mercenary world, after all, without paying for them! 'Telegraphing is expensive,' but here is its greatest advantage (per my use) and nothing to pay. I trust the stockholders will not take the hint, however, and

put sentry-boxes around the posts, to be let out for roadside operas!"

Mr. Willis, while sufficiently complimentary to his countrymen, for whom he writes, complains of one habit—not, we think, inherited from the old country—the idle disfiguring of trees.—

"With the opening season, the mechanics—Americans, of course—have resumed their labours on the unfinished building; and the marks of their passings in and out are very different. They board among our neighbours around, and either way from the public road, on the river or the village side, the approach is through a long avenue of fir-trees. You may track them (seeing any day whether they have gone to dinner or not) by the broken twigs of fresh-green tassels upon the ground. They never pass near one of my beautiful hemlocks or cedars without refreshing the memory of their American thumb and finger as to its being a free country—breaking off a branch, slapping it once or twice against the leg as they walk along, and throwing it away. If it were grass, and only missed in the crop—or if their 'bosses' milked them when they got home—I should say nothing. A trespass on pasture at least benefits the owner of the cow. But the disfiguring of trees, whose very graceful spray, from the ground up, is part of an outline of proportion—destroying what nothing can restore, from a mere wanton non-recognition of any man's property in more than the fuel of a tree—is a thumb-and-finger 4th of July which I must venture to wish somewhat abated. The young gentlemen, of course, intended no special annoyance to me. I would have spoken to them on the subject, but they would have understood it as an economy of fire-wood. The liberty they take is part of a national habit of mind. It is a pimple on the nose of the Republic."

As usual, Mr. Willis is civil to the ladies.—

"Thank Heaven, there is scarce such a thing as a woman insensible to the beauties of Nature. Men are—often I have had curious opportunity to observe the difference—living where I do. Fifty strangers a day, perhaps, ramble through this open-air gallery of pictures; and knowing every turning of a path where they should stop to see a landscape, I observe easily whether they are walking with Nature or with themselves only. One man out of three strolls past the different openings to the glen and river without turning his head; while, in the whole summer, I have scarce seen one lady pass them, who did not loiter, lift her hand to point into the distance, or make some exclamation of pleasure. Such love of beauty is a getting ready for Heaven, I more and more believe. Women are better than we."

Nothing in this exquisite record of country life is wild, or feverish, or theatrical. The book has the repose of Nature and the simplicity of an Old-World dramatic chronicle. We could quote columns without exhausting all the passages scored with an approving pencil. We will content ourselves with one more quotation.—

"Last night we had a bird-visit, which has furnished quite a day of poetry for the children. Writing in my own room at a late hour, I was interrupted by a sudden flutter of wings against the window, which, at first, I thought an accident of some bird startled from her nest and bewildered by the light. I looked out, but could see nothing. The night was dark and stormy; and wishing the flutterer safe from all perils of foxes and tree-toads, I resumed my pen. In a few minutes the attempt to enter was made again, and repeated upon the larger window of the adjoining room, in which slept my infant in her cradle. The nurse raised the lattice, and in came the stranger—circling around and around the cradle, and at last alighting upon the curtains of the bed—a little grey harbinger of spring, who sat and looked about her with the confidence of one sure of a welcome. She alighted presently on the ottoman in the window, and was easily caught by the hand and put under an open-braided basket, to be safe for the night from the unwinged familiars of the house; but, oh, the interest of the story and the bird together, for the children in the morning! Could any mortal persuade them that there was no meaning in her visit? They watched the little feathered bosom with its throb of watchfulness, and mused upon its midnight coming

with child-wonder; and it is laid away for life among their vague thoughts of things supernatural."

In his Preface, in reply to the worthy gentleman who bids him turn aside and try another line, Mr. Willis hints that 'Out-doors at Idlewild' may be his last book. We trust not, for the sake of those who love easy, graceful, and poetic prose. In this volume Mr. Willis appears to have opened a finer lode in the hill-side than he has lately mined in:—we cannot think the lode is yet exhausted.

Memoirs of the Court and Cabinets of George the Third, from Original Family Documents. By the Duke of Buckingham and Chandos, K.G. Vols. III. and IV.

[Second Notice.]

AMONG the subjects mooted in these volumes is the question of the political relationship between Mr. Pitt and his successor (Addington) after the Peace of Amiens. The Editor contends that the account of Addington's position given in Dean Pellet's 'Life of Lord Sidmouth' cannot be relied upon. He reminds us, also, of the admission by Dean Pellet, that Addington had destroyed a considerable portion of his correspondence. The main point at issue is whether Pitt looked upon Addington as a mere "warming-pan," or whether the latter stood upon an independent basis. We cannot entirely coincide with the Editor of these papers in thinking that this publication settles the question finally. We have no direct assertions here from Mr. Pitt himself, and many of the statements of third parties go to show that he was apparently in great uncertainty as to what course he should pursue after 1802. Addington, of course, fancied himself upon sure ground, for the intrusion of the Catholic Question had weakened Pitt's Court connexion; and these letters, we think, indicate that if Pitt's life had been prolonged he could scarcely have regained his previous autocracy in Parliament.

So complicated was the relationship between the various parties of the Court, Pitt, Addington, and the Grenvilles, that we cannot devote adequate space to its elucidation, and we cannot forget that we are still without "the Pitt Papers." In the meanwhile, the long, though rather dry, narrative drawn up by Lord Grenville is of considerable value. Its first paragraph is remarkable:—

"1803.

"About the 21st or 22nd of March, Lord Melville came down to Mr. Pitt at Walmer, and delivered to him a sort of message from Mr. Addington, which Lord Melville said he had undertaken to convey, without adding to it any comment or opinion of his own. This message, after abundant professions of friendship, contained in substance an offer that, if Mr. Pitt was willing to give to the country, in the present arduous crisis, the benefit of his services, Mr. Addington would agree that Mr. Pitt and himself should each of them be named one of the Secretaries of State (N.B. I have since heard that, as an alternative, Mr. Pitt was to be Chancellor of the Exchequer), with a third person, agreeable to Mr. Pitt, First Lord of the Treasury, which person, Lord Melville afterwards explained to Mr. Pitt, was proposed to be Lord Chatham. Mr. Pitt treated this extravagant idea as it deserved."

It was certainly an extraordinary thing to propose such a man as the second Earl of Chatham for a Prime Minister of England! Seldom have we read or heard of such deference to "a great name." He had no parliamentary capacity, and his addiction to long sleep in the morning got him the nickname of "the late Lord Chatham."

It appears that the Grenvilles then urged upon Pitt the propriety of a general coalition,—and they seemed to have been much annoyed at his rejection of the proposal. His difficulties arose

from the "Catholic Question," as he would not consent to annoy the King, and we surmise, also, that he wished to ascertain the feelings of the people of England upon the "Catholic Claims." The latter was a subject on which "the Grenvilles" were consistent,—but they do not seem to have thoroughly understood both the English and Irish difficulties of the question. In 1801, Lord Grenville wrote to the Marquis of Buckingham:—

"We have often talked over some of the measures to be taken with that view. The removal of the remaining disqualifications from Parliament, and from office, seemed to me to be one indispensable feature of such a system. Not so much from any positive and immediate effect which that removal would produce—for the number of Catholics whom it would introduce into Parliament, or into office, must at first be very small—but because it was the best pledge that the United Parliament could give of its general good disposition towards the Catholic body, and because it was naturally regarded by the clergy as a preliminary to their acceptance of the sort of provision which we wished to make for them, in order to render them more respectable in station, more independent of their flocks, and better disposed to the support of the established Government. For if they alone had accepted this favour, leaving to the body of the laity the feeling of having been sacrificed by their clergy, for the sake of temporal emolument, it is easy to see they must lose all influence over their people."

That a provision for the Catholic Clergy was contemplated by Mr. Pitt, we know already from the "Castlereagh Papers," but it does not seem to have entered into the consideration of Ministers, whether their flocks would have allowed the Irish priests to have any connexion with Government. The English statesmen of the Pitt school were anxious to imperialize the Irish priesthood, while the Irish Roman Catholics insisted on keeping them "nationalized." The "Veto Question" for years prevented the concession of the Catholic claims. Recollecting the manner in which the subject was carried in 1829, the conclusion of the following passage is striking. Lord Grenville writes in 1808:—

"Lord Grey is still very anxious for some public declaration on our part, that we will not bring the subject forward without satisfaction on this point; but I can give no such pledge. They have marred their own cause, but that of the country may be wrapped up in it, and if I could unite Ireland in heart and affection with England, I should not care one farthing (comparatively speaking,) how such blockheads as Milner and his colleagues were or were not appointed. Influence, it is clear, they have hardly any now, and in that case they would have none. All this I know, that the good people of England will not feel till the danger is at the door, and perhaps till all remedy is too late, and then they will run headlong the other way, as they did in 1782, and never stop or strain at such trifles as these."

With respect to the public characters of the period of which these two volumes treat, we think that Canning's memory is most damaged. In 1800 Thomas Grenville writes:—

"Canning was as usual—that is to say, with great indications of talents for speaking, but with a want of judgment and an affected vehemence, which told more than one should expect against the merit of his arguments and of his language."

The charge of "want of judgment" is supported in several of the letters. Other accusations, also, are insinuated against him. On the mode in which Canning and his colleagues behaved to Lord Castlereagh, Thomas Grenville thus writes in 1809:—

"That a whole cabinet of gentlemen should consent for six months together to sit in amicable and confidential intercourse with Castlereagh, while they had mutually bound themselves to each other to require his removal, from their sense of his incapacity, is a scene, as far as anything I know and hope, unlike anything that has happened in our history; but if, in this point of view, they appear to have

forgot all the duties of social intercourse, and all the obligations of gentlemen, how will they stand in the duties which they owe to their country, after it is manifested that though they were all agreed in the month of March as to the incapacity of Castlereagh to conduct the war, they suffered him to continue to direct that important department, and to manage the whole course of the campaign till the month of October, for six months together, after they and their master had been agreed upon the absolute necessity of his removal from their own sense of his incapacity. This is all, in my eyes, quite horrible."

And elsewhere he says:—

"What do you think of Canning, four or five days ago only, naming B. Frere Minister Plenipotentiary to the Junta, in Lord Wellesley's absence? I have not all the admiration which G. Rose professes for 'that fine young man,' nor do I like him a bit better for the road which he has chosen to take out of office into Opposition, after six months of political intrigue against Lord Castlereagh."

The English people have in all ages liked what is open and bold. The firmness with which Lord Castlereagh confronted Canning raised him in public estimation even after the disaster of Walcheren.

Not the least curious part of the correspondence in these volumes is the long series of letters from a secret correspondent. They are addressed to the Marquis of Buckingham, and were evidently penned by a practised writer, intimate with several persons of distinction, and studiously concealing the use to which he was putting his private knowledge. We think that the Editor ought to have taken the trouble to investigate their authorship. They are thus introduced:—

"The communications now about to be printed belong to that extremely confidential correspondence that acquainted the Marquis of Buckingham with some of the most secret transactions of state."

The first letter thus runs:—

"Sept. 17, 1808.

"The public indignation this day is at its height. Since the publication of the Gazette, the people seem quite wild. In the city, the discontent and murmur is not in the least restrained, and I must suppose that immediate inquiry must be made into the causes of what is universally considered a great national calamity. To do the Ministers justice, their anxiety and misery, is not second to that which the other classes of people feel. I trust your Lordship does not disapprove of what has been done on our part to put all that in a fair point of view to the world. The black edge has had a wonderful effect, and above five hundred has been sold additional. I did not think it justifiable or wise, in the first instance, to charge this calamity on government, but confine it either to the folly, the madness, or the wickedness of those concerned immediately. The following circumstance I consider very mysterious. Yesterday I received a most kind note from Sydenham, conveying Lord Wellesley's thanks to me for the account of the campaign in Portugal, which he said was very well done, and gave the greatest satisfaction to the friends of Sir Arthur."

Certainly there never was a connexion in politics which had so many secret communications as the Grenvilles. They systematically waged their political war with the help of rotten boroughs and pamphleteers. The writer of the foregoing letter, whose name is not given here, (though, obviously, it must have been known to Lord Buckingham) thus commences a letter:—

"Camberwell, April 25, 1810.

"Severe fits of illness have so much interfered with the fettered opportunities my circumstances afford of hearing anything which might interest your Lordship, that I have forborne troubling you for some time back; accident, however, threw me in the way of my friend yesterday, whose conversation upon the whole, gave me some desirable information."

It is possible that he might have been either a retired journalist or a superannuated Treasury clerk. Another letter thus begins:—

"London, Dec. 11, 1809.

"In the course of yesterday (the only day, and

then with the utmost precaution, that I can see any person), I had ample means afforded me to verify, as far as *ex parte* statements can do, all I wrote already to your Lordship. I there mentioned a communication of Wellesley to Canning, from Spain on the 7th of October. I since saw one of the 30th, the day on which Lord Wellesley wrote home his acquiescence to the joining the present government."

Observe "with the utmost precaution that I can see any person." He was evidently making an underhand use of his knowledge. Again, he writes to Lord Buckingham:—

"Having the means of sending these lines to your Lordship by a perfectly safe hand, I write, as I think in this agitated moment, the subject may not be uninteresting or useless."

"A perfectly safe hand" indicating still the desire of concealment. He shows us how well acquainted he was with what was going on behind the scenes, in this very letter:—

"The leanings of Lord Wellesley are all towards Castlereagh. There exists between them at present the most perfect understanding—a knot which is drawn closer by the agency of one of the Seymours (Lord George, I believe), who is a brother commissioner, and great friend of Mr. Sydenham's, and who is Lord Castlereagh's uncle, and prime agent in this affair. The great difficulty would arise in taking both these personages into the same Cabinet after what has passed, aggravated by Cooke's next-avowed pamphlet, entitled 'An Answer to the Quarterly Review, &c.,' published by Stockdale, in Pall Mall, and which, if your Lordship have not read, I request you will; and which, coupled with the information I already gave your Lordship respecting his conduct with regard to Lord Wellesley, shows this gentleman's double intrigue in an integral and entire point of view."

And the correspondence abounds with proofs of his inner knowledge, as it has since been confirmed. In one place he says (the *italics* are our own):—

"When your Lordship will read over what I have written, I trust to your kindness to make allowances for the manner in which I have gone into this long detail; it has been written under many circumstances of *disquietude, uneasiness, and difficulty*, but for the matter, as far as it is connected with facts, I can vouch for its truth to the most minute particular, in the most serious manner."

Elsewhere, he says, "I have seen extracts from the last confidential letters of Lord Wellington." His account of the quarrel between Castlereagh and Canning is excellently penned, and his picture of the Marquess Wellesley is very striking:—

"For the rest, Lord Wellesley complains that he has no weight whatever in Council—that there is nothing doing there which marks energy or activity—that the affairs of the country are quite at a standstill, and are likely to remain so; and that so little is his private interest in any of the departments, that since his accession to office he has not been able to make an exciseman. This is more particularly *à moi*. Add to all this, that he hates, despises, and is out of friendship, or even intimacy, with every one of his colleagues at this moment. Such is the public picture of Lord Wellesley—his private can scarcely be filled up with anything more comfortable. Such is the melancholy career of a man of the greatest abilities, and, I firmly believe, of a tender and sensible heart. He expressed himself, with almost tears in his eyes, of the reception your Lordship gave him in the House of Lords."

There are several marks to identify this writer, who acted under a mask: first, he knew much of Lord Wellesley, and had access to Lord Wellington's letters; secondly, the black edge to which he alludes; thirdly, the residence, "Camberwell." There were certain letters which then appeared in the public prints, and were, as Mr. Larpet records in his 'Journal,' much talked of at head-quarters in the Peninsula,—and they are alluded to also in Hazlitt's 'Political Essays.' Whether Lord Buckingham's secret correspondent was the author

of those letters we shall not discuss. The inquiry, however, will have to be conducted by any investigator searching for materials for the history of those days, and making use of this curious and valuable correspondence.

A Tar of the Last War: being the Services and Anecdotes of Sir Charles Richardson, K.C.B. By the Rev. C.E. Armstrong. Longman & Co.

THE biographer, in this case, is like his hero,—bold, merry and rough, although in holy orders. He tells his sea-tale like a seaman, storing up the anecdotes of the quarter-deck, and even preserving the light incidents of midshipman adventure. Charles Richardson, who died in 1850, aged eighty-two, was in good truth a Tar of the Last War. He took service on board the *Vestal*, in 1787,—was a mate in the *Royal George*,—fought on the glorious First of June, at Camperdown, at Alexandria, in the *Basque Roads*, and in the *Walcheren Expedition*,—and was promoted, when past service, to the rank of Vice-Admiral. In relating the brilliant vicissitudes of his career, Mr. Armstrong parenthetically imputes every lost battle and every defeated enterprise to Ministerial corruption or incapacity.

Of the "anecdotes" promised on the title-page, few are very striking, and, if any are new, they resemble the old so closely as to make their originality doubtful. In illustration of the opinion he maintains with respect to the Mutiny at the Nore, Mr. Armstrong repeats several instances of tyranny in the grand cabin.

"Another captain at this period had, by his cruelty, so exasperated his crew, that although not deficient in courage, he dare not engage any enemy, well knowing that in the heat of battle some injured person would be revenged upon him. He used every precaution, therefore, to keep out of action; but suddenly one morning, on a mist clearing up, he found himself within pistol-shot of an inferior frigate, and he was obliged to fight. Knowing his certain fate, he told a friend to take warning by his approaching end, and, too late, expressed his sorrow for past cruelties. Not ten minutes after the first broadside he fell, pierced with a ball from his own marines; but no individual could be pointed out, although all knew from whence the bullet came that laid him low."

Another story relates to the State trials after the Dublin riots of 1803. He reminds us of the Irish logician who maintained that two particular fields were of the same size, but, if there was any difference, one was larger than the other. A counsel, equally clear in his perception, was cross-examining a soldier.—

"Witness: 'We were going up the street when we met three armed rebels with green cockades; one we shot, another we hanged, and the third we flogged and made a guide of!'—Counsel: 'Which did you make a guide of?'—Witness: 'The prisoner there, that was neither shot nor hanged.'"

The account of Admiral Richardson's retirement, in which he used to disturb Bishop Thirlwall, by firing his trophy guns captured at Flushing, is highly characteristic. A novel could not contain two more picturesque veterans than Richardson and his coxswain on field-days.—

"The captain had a favourite coxswain, named 'Bob,' who had retired from the service with a good pension and a wooden leg. He always spent some months of the year with his old commander, whose life had been saved, at the battle of Alexandria, by Bob's cutlass warding off certain death. The 1st of June, Lord Howe's victory, Camperdown on the 11th of October, and the other days which commemorated triumphs in which Sir Charles took a part, were observed with due honour. The admiral appeared in full uniform; the Flushing cannon were polished up, and the flag-staff in front of the house

was covered with trophies taken from the enemy, while Bob thundered forth his innocent broadsides at the church-steeple. The old sailor was an inimitable pattern of obedience to his commanding officer, and watched his countenance for a kind look as much as a faithful dog does that of his master. He never contradicted the admiral, but had always the same ready answer—'Yes, sir'—to whatever was said to him, although the reply was often so misplaced as to call forth the ire of the person to whom it was given. He had raised and rigged out a high mast, and half-a-dozen times in the day he might be seen hurrying up the rope-ladders, making signals, and altering the flag, at the stentorian word of command from his captain. The next minute he came down like a cat, and stumped away to the battery, where the guns came in for a share of his attention, since he considered himself part owner, from being one of the captors."

But the scene was drawing towards its close. The old coxswain was missed from the village, and the Admiral cut down a favourite cherry-tree, that it might be sawed into planks for his own coffin. He selected a spot for his grave, and indicated it to his friend and biographer, and, sixty-three years after entering the service, died of influenza.

The Landing at Cape Anne; or, the Charter of the First Permanent Colony on the Territory of the Massachusetts Company. Now discovered and first published from the Original Manuscript. With an Inquiry into its Authority, and a History of the Colony. 1624—1628. Roger Conant, Governor. By John Wingate Thornton. Boston, Gould & Lincoln.

THE mere antiquary is the same, we fear, all over the world. In England or in America, he is a dull tedious creature, a dresser-up of small "discoveries" in a garment of great words. Here is a plain matter, and lying within narrow bounds, but chancing to fall into the hands of an American gentleman who is fully entitled to take rank with the most prominent of the worthies of our Society of Antiquaries in Somerset House, it is put forth in the manner customary with all the tribe; that is, not over plainly, and, of course, grandiloquently.

According to Mr. Thornton, and we dare say he is right, although he does not quote any authority for his assertion, James the First granted a charter for the colonization of New England in 1620 or 1621. Shortly afterwards, twenty gentlemen, in whom the interest in that charter vested, determined to make partition of the lands granted to them, and drew lots for their shares. One share fell to Edmund Lord Sheffield, afterwards created by Charles the First the first Earl of Mulgrave. On the 1st January 1623-4, Lord Sheffield granted to Robert Cushman and Edward Winslow for themselves and their associates—they being the undertakers of a plantation in New England—a tract of land in that country called Cape Anne, with the use of the bay of Cape Anne, and liberty to "fish, fowl, hunt and hawk," together with five hundred acres of land to be employed as the site of a town and for the maintenance of ministers and schools, and thirty more acres for every person, young or old, who, "being the associates or servants of the undertakers," should go and dwell at Cape Anne within the next seven years. The grant is subject to a perpetual quit-rent of twelve pence for every thirty acres, and Lord Sheffield covenanted that as soon as the quantity of land to be taken by the grantees was precisely ascertained, he would grant them a more particular conveyance of all his rights. He also covenanted to procure for the grantees Letters of Incorporation, empowering them to make laws for the government of the persons resident in the colony, and that in the

mean time the grantees, "their heirs, associates and assigns, by the consent of the greater part of them," should have power to make such laws.

This is the document now "discovered and first published." Mr. Thornton alleges that "it displays a political wisdom superior to that of Locke or any other theorist. No elaborate system was created." In very surprising English, he continues:—

"A few concise but comprehensive sentences, embodied the essentials of a free government. The necessities of society creates laws, suited to its position and character in its primitive condition, few and simple, and in its progress becoming more complicated and minute; and thus the charter wisely left the polity of the colony to be developed by and in itself. It establishes, as the basis of the body politic, institutions whose design and legitimate fruits are intelligence and virtue; it secures to all, by fundamental laws, the opportunity of instruction, and of education in the principles of morality and religion; and, thus prepared for the rights and duties of Christian freemen, it guarantees to them the exercise of those rights and duties in self-legislation, and the election of their own officers and magistrates."

This, we venture to say, is just so much antiquarian eloquence thrown away. Lord Sheffield's grant gave a present absolute power of legislation to the company of planters of New England, with a future prospect of a royal charter which would in all probability have converted them into a close corporation. Mr. Thornton's dreams of intended popular government, and his preference by comparison of this charter over the political wisdom of Locke is a mere mistake. This document, so far as it was legal, established an absolute irresponsible despotism in the undertakers of the plantation of New England, which would have been further rivetted and confirmed by such a charter as could have been obtained from James the First.

The anxiety of inquirers in the United States to investigate the origin of the settlements made by our forefathers in their country is highly commendable. Such settlements are the foundation of their history, and constitute a curious and important chapter in ours. Any documentary addition to the historical materials connected with those settlements is valuable; but it is desirable that when they turn up they should fall into the hands of gentlemen who will not only investigate all the circumstances connected with them, but will also put upon them a proper construction. Mr. Thornton has been very anxious to do the former; in the latter we think he has been a little mistaken. He has probably been led astray by his love of liberty and his anxiety to discover its earliest footmarks in New England.

Lives of the Princesses of England, from the Norman Conquest. By Mary Anne Everett Green. Vol. VI. Hurst & Blackett.

THE volume before us, which completes the work, details the concluding scenes of Elizabeth of Bohemia's chequered life and the scarcely less eventful history of Charles the First's daughters. In her fifth volume, Mrs. Green traced the happy youth and prosperous fortunes of "the Queen of Hearts" up to her splendid coronation, and then the misfortunes, which so soon followed, and which reached their climax when an exile, penniless and a widow, she sought the protection of the United Provinces for herself and her large family of orphans. At Leyden, she continued some years, and then removed to the Hague, where her Court, although presenting little of royal splendour, continued to be visited by many an illustrious traveller. Misfortune, however, still pursued her. Her fourth son, Edward, much against her will, publicly abjured

Protestantism at Paris; and, a few years after, her second daughter, Louise, eloped from her, at the instigation of Henrietta Maria, and, the following year, took the white veil at the Abbey of Maubuisson, where she ultimately became abbess. Even the restoration of the Palatinate to her eldest son increased the troubles of her later days, for Charles Louis refused her the pecuniary assistance which she was entitled to demand from him, and she became almost reduced to pauperism.

On the Restoration, Elizabeth's prosperity brightened. A vote of 10,000*l.*, soon followed by a similar donation, relieved her pressing difficulties, and placed her in the way of effecting her dearest wish, a visit to England. After some delays, in May, 1661, she again reached the shores of her country, from which she had been absent nearly half a century. And in England she died, after a visit of a few months, and was buried, with her family, in Westminster Abbey. From the correspondence in the possession of Lord Craven, Mrs. Green disproves the tradition that Elizabeth was privately married to her faithful friend and adviser, Lord Craven. "The present Earl is of opinion, that no such marriage took place, since neither family documents nor traditions support the notion; and it is never once alluded to in the extant correspondence of the day"; indeed, "the tone of the confidential correspondence between the Queen and the Earl is in itself convincing that no connexion more tender than that of manly friendship on one side and grateful regard on the other existed between them."

The next "princess of England" is Mary, the eldest daughter of Charles the First, who was affianced, when only ten years old, to Prince William of Orange, and whose claim to notice is that of having been the mother of our third William. On her arrival in Holland, the wise superintendence of her aunt, the Queen of Bohemia, did much to supply the defects of her very neglected education; but as she grew older, the petulant wilfulness of her mother and the true Stuart obstinacy of her father became but too apparent, notwithstanding her general amiability. Over Prince William her influence was singularly injurious. Nursed in all the extravagant notions of regality which prevailed at Whitehall, Mary was constantly urging on her young husband a line of conduct which could not but be most distasteful to a people who had nobly won their own liberties, and who viewed their "Statholder" as the elected head of a veritable republic. There seems little doubt that to the mischievous counsels of Mary, these violent measures of William on his accession to the Stadtholdership may be attributed, which but for his untimely death might have plunged the United Provinces into a civil war. But most unexpectedly was the life of this young prince closed in his twenty-fifth year by the small-pox, in November, 1650.

The situation of Mary, then but nineteen years old, and daily expecting to become a mother, was most distressing; and the sternest burghers of Amsterdam, although they publicly rejoiced at the removal of him who had menaced their liberties, could not but feel for her sorrows. Only eight days after her husband's death, Mary gave birth to a son; and with the most eager joy was the infant welcomed by the mother's relatives,—little aware how in after years he would humble the pride of France, and chase the very monarch from his throne, who now, an exiled youth at his sister's Court, offered to carry his young nephew to his baptism. The differences which took place even at this, his first public appearance, were prophetic, as Mrs. Green truly says of the future career of the "great Nassau." While his grand-

mother, Amelia of Orange, naturally demanded that he should bear the name of both father and grandfather, Mary perversely clung to the ominous name of Charles. Amelia's suggestion was eventually acceded to: but the republican party noticed with angry feelings that the child was robed in regal ermine, and that thirty mourning coaches, each drawn by six horses, formed the procession, while halberdiers rode beside the state coach.

The question whether the infant prince should be at once elected to the offices held by his late father now awakened public attention. The Princes of the House of Orange had hitherto succeeded, but then they had been bold, brave men; but here was an infant on whom it seemed ridiculous to confer either the office of "Statholder" or of "Captain General." Meanwhile, the grandmother and the young mother quarrelled bitterly for the post of guardian to the young prince; and when, chiefly by intrigue, Mary obtained the office, the republican party openly expressed their vexation. Eventually the States-General decided that the tutelage should be divided between the mother and the grandmother; while the election of the infant to the Stadtholdership was postponed. From henceforth, Mary, with all her father's stubbornness and hauteur, seems to have determined to render herself as distasteful as possible to the people among whom she resided. She appointed a solemn fast for the 30th of January, which the States-General prohibited; she protected the exiled Royalists, and entered deeply into their projects; but what perhaps was more distasteful than all besides to the sober Dutch was the eager love of gaiety and amusement which Mary, now in constant intercourse with her brother Charles, began to display.

She paid a visit to her mother at Paris, which, as it was undertaken in the depth of the winter, gave rise to many surmises. From one of her letters it would, however, seem that it was "lest all the balls and masques should be over." The marked honours which were paid her on this journey must have yet further irritated her subjects, for they were paid not to the Princess of Orange, but to the daughter of Charles the First.

"During her brief and chequered existence, Mary had never till now shared in court festivities in a scale of brilliancy comparable with the present; her impressions of them are partially given in a letter to her brother, which still exists in the original; the external part of the sheet is much worn and soiled, for which she offers an apology:—'I have seen the masque again, and in the entry of the performances received another present, which was a petticoat of cloth of silver, embroidered with Spanish leather, which is very fine and very extraordinary; for the first present, I make no doubt but you have heard of it; therefore I say nothing of it. I was, since that, at a supper at the Chancellor's, where the king and queen and all the court were, which was really extremely fine. Two nights ago the king came here in masquerade, and others, and danced here. Monday next there is a little ball at the Louvre, where I must dance; judge, therefore, in what pain I shall be. This is all I have to say, for I have been this day at the Carmelites, and, to confess the truth, am a little weary. I have forgot for three posts to send you verses of my uncle's making, which pray pardon me for, and for the dirtiness of the paper, which is become so with wearing it so long in my pocket.'"

The splendours of the French Court and the dirty letter-paper are in curious contrast. On her return she visited Charles, who now resided at Bruges, and gave yet further offence by her tacit sanction, though not participation in, the wild dissipations of that miscellaneous assemblage which formed his Court there. At length, the restoration more than fulfilled the warmest hopes of his sister. On Charles's visit to the Hague he was received with royal honours.—

"The royal family dined in public daily, at a table formed like the two sides of a triangle, at the apex of which sat the king, with the Queen of Bohemia on his right hand, and the Princess Mary on his left. By her side was her young son, whenever she permitted him to be present, or, in his absence, one of her brothers, the other occupying the vacant place by the Queen of Bohemia. A band of music was regularly in attendance, and after dinner healths were drunk, at which Charles never forgot to propose that of the States-General, and sometimes condescended to drink to each separate province. The evenings were divided by the king between the Queen of Bohemia, the princess royal, and the princess-dowager, at one or other of whose residences a brilliant and cheerful reunion generally took place; but he always returned with his sister to supper, and spent with her most of his later evening hours: it was noted that her influence over him was stronger than that of any of his ministers. Could the veil of the future have been raised, with what strange interest would some of the members of the royal circle have looked upon each other. There, by the side of the gay monarch, the Duke of York, then in the prime of manhood, might be seen with the little sedate, observant, thoughtful Prince of Orange, both successors to his throne; whilst in the Queen of Bohemia and in Duke George William of Lunenburg Zell would have been recognized the ancestors of a dynasty destined to sway the sceptre forfeited by the Stuart line through generations yet unborn! Nor should we omit from our *tableau* the comely figure of Anne Hyde, still to all appearance the unobtrusive maid of honour to the princess royal, but already plighted in private to the Duke of York, and the future mother of two queens of England.

In the following September Mary prepared to visit England, and after taking an affectionate farewell of her son, now ten years old, and whom the States-General she had reason to hope would instal in his father's dignities as soon as he should be of age, she set sail from Helvoetsluis. But never again were the mother and child to meet. After a happy meeting with her brothers and mother, Mary, ere three months had passed, fell dangerously ill. It was the dreaded small-pox; and as in the case of the Duke of Gloucester the Court doctors had been censured for not bleeding him, they "now fell into the contrary extreme, and bled the Princess too profusely." Eventually her strength succumbed, and on the 24th of December she expired, in the twenty-ninth year of her age. A stately, though private, funeral was appointed by the King; but, true to his character, little sorrow did Charles express for the sister who had lavished money, influence, and affection so disinterestedly in his cause,—and only two months after her death Lord Craven writes, "the Princess is as much forgotten here as if she had never been."

The next chapter gives a short biography of the young Princess Elizabeth; and in it Mrs. Green incontrovertibly disproves the assertions of the Royalist writers, that she or her brother were treated with any harshness by the Parliament, further than keeping them under its surveillance. We find that more care was bestowed upon Elizabeth's education than was bestowed upon that of her sisters; that while Mary could not write even English correctly, and never exhibited any taste for literature, and while her younger sister Henrietta's education was of the most frivolous kind, Elizabeth was placed under the care of one of the most educated women of the age, and became, even in childhood, acquainted both with Greek and Hebrew. In 1645, Elizabeth and her brother were transferred from the custody of the Countess of Dorset to that of the Earl and Countess of Northumberland, and some time after to the Countess of Leicester, at Penshurst, where the two young captives found sitting playfellows among her numerous family,—one of them, Algernon Sydney, little dreaming that his life in after years would be sacrificed by their brother.

But Elizabeth's health, which had always been delicate, never seems to have recovered the shock of her father's death. On her removal to Carisbrooke, as is well known, she rapidly declined; and just as the Parliament had granted her petition, that she should be allowed to join her sister in Holland, she died of an attack of intermittent fever on September 8, 1650.

In closing this last review of the work, we cannot finally part from Mrs. Green without again bearing our testimony to the careful research and diligent examination of authorities which each volume displays. Along the line of six hundred years much incidental light has been thrown, not only on English but on Continental history; and as a valuable contribution towards both we recommend these volumes.

A Letter on the Present Condition and Future Prospects of the Society of Antiquaries of London; addressed to the Right Hon. the Earl Stanhope, President of that Society. By the Rev. Henry Christmas, M.A. &c. Partridge, Oakey & Co.

Mr. Christmas inserted an article on the affairs of the Society of Antiquaries, in a periodical of small circulation, of which he is the editor; and now thrifly makes what he had thus written do double duty, by abandoning the editorial character, sinking the periodical, and reprinting his paper in the shape of a Letter to Earl Stanhope. The anonymous article is in this way brought in to help that earnest appeal to fame which Mr. Christmas is making in particular placards at all the street-corners of the metropolis.

The Society of Antiquaries has just gone through the phase of reducing its old exorbitant payments, and altering its laws so as to bring them more into conformity with modern notions. The latter most important work was effected by a committee elected at a special general meeting out of the various parties in the Society. This is therefore a new era in the history of the Society; and we are told that there are evidences of considerable improvements likely to result from the recent changes; that the last and present parts of the *Archæologia* are greatly in advance in point of Art and general character; that the Executive Committee—a new body created under the recent alterations—meets weekly and works diligently; that a local agency has been established in many parts of the United Kingdom; that steps are being taken for carrying out such agency generally, and for the circulation of information which may check the prevalent practice of destroying ancient monuments under the pretence of restoration. Mr. Christmas tells us nothing of this work. Probably he knows nothing about it, for we do not find that he has ever before exhibited any interest in the Society. He has never contributed to its Transactions, nor attended its meetings more frequently than his namesake, who, as the proverb tells us, comes only once a year. All he does in this Letter is to rake up old grievances, culled out of pamphlets published before the recent changes, and with special reference to other questions,—pamphlets of which Mr. Christmas knows so little that he cannot spell the name of the writer of the one he quotes most frequently.

Upon the foundation of the old grievances greatly distorted, the reverend author proposes various new organic changes, the gist of which will be found in his desire to reverse the existing practice of the Society on two important points. At present the Fellows are elected freely, whilst the Council is elected under the recommendation of a house-list. Mr. Christmas proposes that there should be a house-list on the election of Fellows; but that the Council elec-

tion should be open to votes by proxy and by post.

Whether the Fellows will feel disposed to adopt Mr. Christmas's recommendations we cannot tell; but the persons on whom rests the responsibility of carrying out the new laws should accept his Letter as a warning and a call to activity. The agency of the local secretaries should at once be carried out in every possible direction; vice-presidents who cannot attend to their duties should be taught to feel the obligation which rests upon them to resign, without driving the Society to omit their names; endeavours should be made to call into active use, on behalf of the Society, some of the many competent persons who have lately been added to the Society; greater freedom of discussion should be invited at the meetings; and greater care should be taken to appoint on the Council only such persons as are well known to be competent. The formation of a house-list is a dangerous as well as a most responsible office; and if it be not exercised with a single eye to secure the services of the best men, it will and ought soon to come to an end. The power of sacrificing the Society to any feeling—good or bad—ought not to exist.

An Introduction to the Study of Jurisprudence; being a Translation of the General Part of Thibaut's 'System des Pandekten Rechts.' With Notes and Illustrations, by N. Lindley Maxwell.

THE "glorious uncertainty of the law" is one of the standing grievances of Englishmen. Like many of their grievances, it exists more in fancy than in reality; it is not so much that Law is uncertain, as that Facts differ. It has been said, if laws be good, why be for ever changing them? Simply, to keep them good. They must be changed in some of their details as society progresses; and the Medes and Persians remained a fixedly foolish people because their code was rendered unsuceptible of change. Half the injustice which men now complain of as worked by the law is, in some instances at least, to be traced to the circumstance of that law being—perhaps a legacy from the old Roman Code—no longer applicable to our uses, an inheritance to be most devoutly renounced. We could wish that these remnants of the past had as completely disappeared as "Mr. Justice Clement's House, in Coleman Street," immortalized by old Ben, or that parlour in Capt. Jackson's cottage wherein Glover was traditionally said by Lamb's magnificent friend to have written the 'Leonidas,' which the Captain had never read.

That our laws are many and complicated, is a fact not to be denied. But this is more the fault of man than of the law. If man would properly educate and discipline himself and his children, the Penal Code would soon become a relic of the past, belonging to history. Diogenes himself, wretched and unwashed Cynic as he was, showed that from his tub he had not watched the tribunal for nothing when he declared, that if the laws be bad the social man is rendered more wicked and unhappy than the natural man. No doubt of it! Man is inclined to immorality; and, as Horace sneeringly asked, "What are laws without morals?"—a query which Montesquieu can scarcely be said to have answered when he launched his great maxim, that we should not effect by force of law what might be effected by power of morals. The most absolutely inclined of monarchs have not been behind the sages and philosophers in uttering their little apophthegms on the law and its application. The sovereign comment is generally characteristic of the utterer. The great Frederick had a stereotyped

phrase, to the commonplace effect that "those laws are the best which are most conformable to equity." It was, on the other hand, the maxim of Francis the First, "That sovereigns command the people, and the laws command the sovereign." "What you call natural law," said the Emperor Napoleon, "is only the law of interest and reason." If we had space for it, we might amusingly show how the above triad of "foremost men" violated the precepts of which they were the authors. Suffice it to say, that they justified the legal critic who declared that the laws are generally violated most by those who put them most rigorously in execution.

We may observe, however, that Pythagoras will be found at issue with the Royal Prussian touching the necessity of making law conformable to equity. "The laws of justice," said he, "are to be delivered to those who are a people. The laws of equity to those who are not." It must be allowed that the dictum of the Hindú-Greek is therule at least of our Court of Chancery. The system in force there treats suitors as if they were simple savages whom a civilized Chancery might, under solemn phrases, cudgel, despoil, and lecture at its pleasure. Our laws of justice, as Pythagoras calls them, decree a half-year's deprivation of liberty against a hungry man who steals a turnip. The laws of equity will for half-a-century despoil the owner of the land on which the turnips grow. Nay, at the end of the period of litigation, the proprietor may find that the land has melted from him under the fiery heat of costs. He is then really in the condition of the puzzled Irish plaintiff, who remarked, with a smile and a tear, "Faith! here I am, the proprietor of a large estate, and I am kept out of it by the rightful owner." However, the old Chancery system is improving in a Chancery-like way—very slowly. Mr. Dickens's celebrated "fog" still clings thick, heavy, and deadly about the Court of the Chancellor. As King Stanislas once said—for he, too, had his golden dictum upon the Bar—"Natural equity is a better piece of merchandise than all the boasted equity of your law." Stanislas vaunted his knowledge of the law. In this case, the boast reminds one of the saying of the Wise Son of Sirach:—"The knowledge of wickedness is not wisdom." Such knowledge—that of the law, we mean—has often been smallest in some of its professors, and even in some of the more solemn individuals who have to administer it. We have in our mind's eye more than one Judge who has given opinions as elaborately arrived at as any ever recorded, and whom it would have well become to say, with Pliny, "*Fortasse in omni re, in hac certe, per quam exiguum sapio.*"

While we have preserved some portions of the Roman Code, we have retained none of the Roman accessories. Our Courts are not filled with those hired *claqueurs* whose duty it was to applaud the counsellor who hired them. We have also disregarded the old Roman custom of always allowing the advocate defending a client more time to answer a complaint than was permitted to the barrister who brought it forward. The defendant's counsel in this had little more than his right; though there is assuredly much to be said against long speeches, for the compliment cannot always be paid to our forensic orators that was paid the other day, in a Cincinnati paper, to an American pleader:—"he spoke an hour and a half, and was sensible to the last." In ancient courts the right was often abused, not for the law's, but for the triumph's sake. The morality of counsel and clients then was very much akin to the showy, but not sterling virtue of *Figaro*. When *Bartolo* dunned him for his hundred crowns, the scrupulously

delicate shaver asked his creditor if he doubted his probity. "Your hundred crowns!" cried *Figaro*, "I would rather owe them to you my whole life, than deny the debt a single instant." It is this sort of morality, we would observe, that makes law libraries large, and law professors wealthy.

The law student, or the general reader, who may peruse the volume before us will not fail to discover that where the old letter and spirit of the Roman law have been departed from, the result has not been always for the public good. The feudal law was certainly less philosophical than that of the Institutes. For instance, he who finds a treasure that has no owner, transgresses the law if he appropriate such treasure to himself. The proprietorship of *treasure trove* is most absurdly vested in the sovereign, if the treasure be of some value, found beneath the surface of the earth, or in any private place upon it, and the original owner thereof be unknown. This comes of the old feudal fiction, that the land belonged solely to the king. Treasure found in the sea or lying upon the earth, in default of an owner, belongs to the finder, and not to the sovereign. Formerly, could a man be convicted of concealing *treasure trove*, as above described, from the king, he suffered the penalty of death. At present, the same so-called offence is punishable with fine or imprisonment. Now, we learn from the old Reports—from the Report, that is, of the old "Institutes"—that the Roman law took a "natural equity" view of such a case. It decreed, that he who found a treasure beneath the surface of his own ground should be the proprietor thereof; and if he was the means of discovering a treasure on another's estate, the same should be divided between the latter and the discoverer. Nay, the law stringently guarded the rights of the actual discoverer, even though he found the treasure on the very estate of Cæsar himself. In the last case, Cæsar was no more accounted of than a private individual:—"Si quis in Cæsaris loco invenerit, dimidium inventoris et dimidium esse Cæsaris, lex statuit,"—Cæsar and the finder divided the "find" between them. In no Christian court was ever more righteous judgment than this from the Imperial heathen court of old.

But if some of our tribunals have been unjust, it must be confessed that the people themselves have occasionally been unreasonable,—so unreasonable as to complain even when bad laws were abolished. We need only cite, by way of example, the old marriage law. He who has leisure and inclination to turn over the *Daily Post*, or other of the "press" of early days, will see that it was a permitted thing for a lady wishing to place herself under the nominal protection of a husband to enter a prison, be married to a felon, and after giving to the latter a very magnificent fee, which he divided with the gaoler, and undergoing some other ceremony incidental to the occasion, go forth into the world, free there to commit untold extravagancies under the name of her convict consort. Nay, in the times of which we are speaking, husbands for the nonce were in waiting with highly respectable clergymen at the chapels whither ladies were wont to repair who were anxious to enjoy the immunities and impunities of a "*femme couverte*." The men were married half-a-dozen times a day, in half-a-dozen varied names, to half-a-dozen different brides. The latter wanted nothing more than a certificate of marriage, and the husbands (whom they never saw again) required nothing more than to be well paid for helping them to be furnished with what they most needed. Well, when the law decreed the abolition of this infamy, there was a cry raised against the Government as being guilty of a violent in-

fringement of liberty: permission to marry six wives a day being one of the privileges of a "free-born Englishman"! Clergymen got transported rather than give up the exercise of their sacred rights, and the young gentlemen, their sons, turned comic actors.

There were at these chapels so many foolish (rather than felonious) marriages among the loose people of fashion, that the "lower orders," as all below the line of fashion were designated, construed very mildly both the custom and the consequences. Had the abomination been permitted to continue, the law reports of questionable marriages and questioned issues would soon have been more voluminous for a single year than all the now published Law Reports put together. There are very old people who still believe in the commonly-accredited story of their early days, which told of the private marriage, at Curzon Street Chapel (not the present building), of Prince George, afterwards George the Third, and the pretty Quakeress of St. James's Market, Hannah Lightfoot. Of this, it may be said, "*non nova questio, sed tamen questio*."

But to turn more immediately to Mr. Lindley's volume. It is, as described by himself, not speculative, nor devoted to the discussion of the principles upon which laws should be founded, but intended to show "the most general of those principles upon which the laws of all countries more or less depend." A good summary of the elementary principles of Roman Law was much needed,—and it is well supplied in this volume. A knowledge of the leading principles of Roman jurisprudence is indispensable to the law student and practitioner worthy of the name; and such knowledge is here conveyed in as brief and simple a form as the subject would admit of. The knowledge in question, as Mr. Lindley remarks, will be at least indirectly useful to the English barrister, by giving him "a habit of classification," and consequently of duly appreciating points of resemblance and of difference. The notes and illustrations which Mr. Lindley has added to the translation of Thibaut's text will be found useful by the student, not only as aids to comprehend the text itself where the meaning seems obscure, but also in enabling him to compare the Roman with the English jurisprudence. We cannot but wonder that when treating of "birth," Mr. Lindley forgot to cite the celebrated law case touching legitimacy, which makes the most amusing page in Aulus Gellius. He need not have been afraid of it after translating the sections on "sex" and "age." To the illustrative notes on the latter section, it would perhaps have been as well to have added, for the sake of younger students, that "*acerba virgo*" does not mean "a sour old maid," as some fancy, but a maiden too young to marry. The *acerba* is here applied as it is to fruit, signifying "not yet ripe."

We do not know that we can give a better idea of Mr. Lindley's volume than by citing the two paragraphs classed under the head "*Levis Notæ Macula*."

"Under the name of *levis notæ macula* the Romans designate something similar to *infamia*, and particularly in this respect that certain persons cannot take by will to the exclusion of the brothers and sisters of the testator. Such persons are under a *levis notæ macula*, but who they are the laws nowhere inform us. Illegitimate children, however, were certainly not amongst them, for no stigma was attached to bastards as such; and persons who carry on disgusting trades do not seem to have been included, although such trades are the objects of special laws. In former times there was a considerable number of persons to whom, according to the prejudices of the Germans, some stigma was attached, and who were consequently not capable of

becoming members of Guilds or Companies; this number is, however, now reduced to knackers (*ab-decker*) and illegitimate children. To these people attaches the German *levis notæ macula*, but if all confusion of ideas is to be avoided, neither this expression nor the word *infamia* should be made use of; for the person who in this sense is disreputable is not one to whom the Roman *levis notæ macula*, *infamia juris* or *infamia facti* would attach. The Prince can remove this German disgrace, and the removal is, in the case of illegitimate children, called *legitimatio minus plena*."

The Roman law is laid down with a decision of tone as if appeal could never lie against it. Judicial decisions under its administration have, however, as often been reversed as under any other system.

It would be a pleasant toil for those who have the necessary time to trace the grounds upon which controvertible decisions have been given. Some Judges appear to have been guided by no better rule than that which influenced the Jewish theologians who had to pronounce upon the matter of original sin and the responsibilities of each person in connexion therewith. It is, we think, in Grove's "*Journal at Bagdad*" that we are told how every individual in the human race actually existed in Adam,—in his nails, eyes, toes, mouth, &c.,—and that according to the proximity of each embryo person to the parts in our great father concerned in eating and digesting the forbidden fruit will be his misery here and his punishment hereafter. Job, they said, had evidently sprung from Adam's mouth. From such visionary data the Hebrew theologians argued as to the cause of visitations inflicted upon individuals in this life. Judges have often been quite as blind to cause and effect. Some one has projected a biography of persons neglected by biographers. Kenny, the dramatist, once had an idea of writing a book, to be called "*The Reversal of Popular Judgments*." A lawyer, with leisure, a private fortune and courage, might compose a formidable volume upon the erring judgments of Judges. Such work would not be unworthy of a wealthy barrister,—wealthy in the sense that time is the same as money, and having abundance of the former. It was Lyonnet who not only had unoccupied hours enough to count the four or five thousand muscles in the caterpillar that feeds on the willow, but to write "as goodly a volume upon them as has ever been dedicated to the human myology";—and Sir Charles Bell tells us, that Lyonnet was, to the best of his belief, a lawyer, with little or nothing to do. A lawyer, at leisure, might write as useful a book upon the illegality of legal decisions. Such a book would help towards that legal revolution which *Astræa* is hoarse with calling for.

OUR LIBRARY TABLE.

The Heiress of Haughton; or, the Mother's Secret. By the Author of "*Emilia Wyndham*." 3 vols. (Hurst & Blackett.)—Why did not the Author of "*The Two Old Men's Tales*" or her publishers acquaint the world that "*The Heiress of Haughton*" is the sequel to "*Aubrey*"? The interest of the story would have been increased, and its meaning been essentially made clearer by such announcement. Readers, who are absolved from the necessities of critical precision, and who, as Butler says of lovers, can "loll and dream" over the new novel, not very distinctly recollecting the old one, will find themselves here at fault, and naturally enough inquire what Lady Emma's motherly secret and unmotherly sorrow mean?—who had been Alice Craven, and of what nature her confessions?—A page of prologue, recapitulation, or other filip to the memory would have been well bestowed. They are, moreover, especially wanted by so random a narrator.—Our disdainful lady, taking for granted

everything that pleases her, bursts into the midst of this continuation of her former story, by exhibiting, more conceitedly than naturally, two entirely new characters—a couple of Eton boys; and then frisks back to the *dramatis persone* on whom the curtain fell in 'Aubrey.' These skips and starts and assumptions amount to trifling with the reader's patience. Like the selfish ways of rude people, who, not choosing to learn better manners, trade on a character for simplicity while they help themselves to what they covet, they merit reproof from all who hold that in art, in morals, or in social intercourse, abuse of a privilege (however good-humouredly granted) is unfair, and may trench on impertinence.—In the above we have nearly said concerning this book all that is needed; for impossible would it be to make clear to the reader why the widowed Lady Emma is cold to her own daughter, the titular heiress, in order that she may lavish tenderness on her brother-in-law's child, the rightful heir,—impossible to follow the authoress through the fantastic network of that will which she has contrived for the purpose of binding Imogen fast, yet which, with a breath, she breaks through in the last couple of pages, when, to save the Heiress of Haughton's life, by delivering her from a monstrous necessity, she must spell the spell backwards. Neither is it called for that we should tell how an Eton boxing-match, the last round of which terminates in the death of one of the boy-pugilists, with its provocations and its consequences, fills something like a sixth—and the most important sixth—of the tale, the latter half of its second volume. Such talk among boys, the playing-fields and dormitories of Eton never heard, we dare aver. Then, we wish we could fancy that any child-heiress, ever so soon, so singly, and so sweetly, awoke to her responsibilities of feeding the hungry, and clothing the naked, and educating the ignorant, as the innocent usurper at Haughton. In short, a more patchy, disproportioned, and unnatural story than this has rarely been put forth by a gifted writer;—and the sooner we have cause to forget it, in some new tale of simpler nature and higher quality, the more largely we shall feel beholden to its author.

Stories in Verse. By Leigh Hunt. (Routledge & Co.)—Surely, we may say in all good-nature, never did poet serve himself up so often and so pleasingly as Mr. Leigh Hunt. His well-known 'Stories in Verse,' 'Rimini,' 'The Gentle Armour,' 'The Palfrey,' 'Abon ben Adhem,' and other of his rhymed narratives, are here presented in a new edition,—with a new Dedication to the Duke of Devonshire, sparkling with "apples of gold and pictures of silver,"—and a new Preface, full of agreeable criticism and cheerful egotism,—and of extracts from our author's former books, prefaces, lectures on versification, raptures touching poetry and poets. These, for a new world of readers, may have their charm and their freshness.—It may be base and mechanical on our parts, but we cannot help inquiring how, in days when the world is stirring so busily in the adjustment of copyright law and equity, these reiterated editions, by various publishers, with transfers of the choice bits from one book, and of the sweet sayings from another,—can be effected without harm, loss, and detriment somewhere?—It may be sharp, but we must ask, how one so skilled with the pen as Mr. Leigh Hunt is, should manifest such a disproportionate passion for the use of the scissors,—for the labours of the picker and patcher, as distinguished from the art of the poet? There is something in this perpetual return, which no sympathy enables us to swallow without a gulp of remonstrance.

Romanism in Ceylon, India and China.—By the Rev. E. F. Robinson. (Hope & Co.)—An Eastern philosopher wrote a treatise instructing his disciples how to curse the world. One of his maledictions was so long that the devout took a month to learn, and five days to repeat it. Mr. Robinson, without being so voluble, is quite as furious. His execrations against those of his brethren in the flesh who happen to preach the same faith from another point of view are of fearful import, and would be terrifying if they were not ludicrous. They resemble the hobgoblin faces

at a children's masquerade, which "grin horribly," but provoke no fear. Mr. Robinson, after telling us much that Sir Emerson Tennent and other writers had already told in better fashion, deserts his subject to deal in vituperation, as weak as it is violent. We have little faith in the earnestness of one who denounces a race of religious ministers as "incarnate fiends," or a doctrinal system as a "dunghill of lies." Such phrases prove that the author is angry, and nothing more.

The Perkins-Shakespeare.—[*Der Perkins-Shakespeare*]. By Tycho Mommsen. (Berlin, Reimer; London, Nutt).—Herr Mommsen tells his learned countrymen about the folio Shakespeare discovered by Mr. Collier, and he criticizes the discovery. That vague entity, the "general reader" is a creature whose existence he does not contemplate. The general reader would flee affrighted from the awful tables of variations, classified into "Words altered at the beginning,"—"Words altered at the end,"—"Words altered in the middle,"—"Words altered at both beginning and end,"—"Undiplomatic alterations,"—with sub-divisions of "Alteration of an initial letter,"—"Addition of an initial letter,"—"Omission of an initial," and so on,—until the huge trunk of erudition and research has sent forth the most delicate twigs of criticism. Woe to him who shall place an ordinary edition of Shakespeare on his right hand, and Herr Mommsen's tabulated learning on his left, with the view of amusing himself by a careless observation of differences! The German critic would despise the luxurious smatterer, who would have the suggested emendations follow each other in the sequence indicated by the play itself, just as a pedagogue of the old school would loathe the lazy pupil who read his Homer with a facile "Clavis," instead of turning over the leaves of his lexicon. For all who will not take their learning massed together under huge categories, that pass along in sombre stateliness, Herr Mommsen's book is sealed with the seal of Solomon. On the other hand, for the real zealot in verbal criticism, he has prepared a most sumptuous entertainment. He has loaded himself with all the literature connected with the subject,—he has at his fingers' ends all the controversy that has arisen on the subject of Mr. Collier's discovery,—and he classifies, and he conjectures, and he deduces, and he rectifies in a manner that is perfectly astounding. As a compositor "distributes" his type when enough impressions have been taken, so does Herr Mommsen reduce the whole of Shakespeare to separate words; but stupendous is the edifice he builds with the fragments. It will be good news for the Perkins party when we inform them that this Ajax of criticism is on the side of Mr. Collier,—coming to the result, that by his discovery we have gained the copy of a better original than is to be found in any printed edition, although the copy is not faultless; and that the effect of the discovery is to increase in a slight degree the value of the quarto plays, and to diminish, in a corresponding degree, that of the first folio.

Imperial Bouquet, in Honour of the French Empire and of the British Empire.—[*Bouquet, &c.*]. By C. Fleury. (Hall & Co.)—Peace and good-will forbid that, by the misuse of irony, we should blow the least chill over any real manifestation of "the brave and tender" spirit now existing betwixt France and England! But when the poets of Moses take up the psalter, we may laugh without it, it is hoped, being suspected of a design to cheer the Lion to roar and the Unicorn to exalt his horn against the Gallic Cock.—This 'Imperial Bouquet' is a very posy of politeness and affection. M. Fleury has pressed M. Victor Hugo into his service, because of the odes which M. Hugo wrote in honour of the first Napoleon—just as confidently as if, the other day, in his 'Châtiments,' M. Hugo had not done his fierce utmost to "quail, crush, conclude and quell" Napoleon the Third. Then M. Fleury gives us a new 'Marseillaise,' Rouget de l'Isle's patriotic hymn, served up "à la Burritt,"—a new 'Chant de Départ,' which might have been written by some of the rhymesters in the *Herald of Peace*. What poor work is this,—what an idle attempt to

Bowdlerize the past, with all its heats and prejudices, into a tepid present! Of all things in the world, *panada* philanthropy is the most savourless and the least nutritious. Of all labours for a man of letters to undertake, the altering of known and accepted songs is the least profitable. Moore has, in his *Memoirs*, left a pleasant rebuke to Prof. Smyth, who tried to improve on the well-known 'Irish Melodies.' There is nothing much more intolerable in point of composition than the occasional verses to 'God save the King' to which popular tumults, attempts at assassination, "battle, murder and sudden death," have given rise. Therefore, without wishing to wither M. Fleury's nose by acrid criticism, we must say that it is artificial and without odour. Friendship is none the worse for the recollection of foemanship gone before. The songs of England and of France will no longer cause grief nor stir hatred if they are kept in their integrity, as relics of an old grim time, which, we hope, no less earnestly than M. Fleury, has passed away for ever.

Lectures on English Literature, from Chaucer to Tennyson. By Henry Reed. (Philadelphia, Parry & M'Millan).—The author of these Lectures perished in the "Arctic" steamer, seven days' voyage from Liverpool. His sister was sacrificed with him; and the volume before us is a memorial of fraternal pity, being edited by the writer's brother, Mr. W. G. Reed, who dedicates it to a surviving sister. With a Preface narrating such circumstances, no book would run any risk of vigorous criticism. The Lectures of Mr. Reed, however, may stand upon their own merits. They are the productions of a refined and gentle mind, capable of appreciating the more pathetic and silvery lyrist rather than those who struck their harps in passionate or heroic strains. His intellect seems to have been permeated with a kind of sentimentality, although it could also mount with the aspirations of the mightier order of poets, and of prose-writers as well. His topics include the general as well as the particular. In some of the Lectures, literary principles are discussed with as much success as commonly attends this species of composition,—that is, very little; in others the characteristics of individual authors and works are examined, and in these Mr. Reed occasionally presents passages of fine analysis. Perhaps the chief interest of his work consists, however, in the fact that it is an independent American view of English literature.

Dr. Brewer, the author of numerous elementary educational works, has recently added to them, *A Guide to the Mythology, History, and Literature of Ancient Greece*, which, though replete with information, labours under the disadvantages of not being founded on the best authorities, nor always accurate in its phraseology and typography. It is also in the form of a catechism, which we consider another drawback.—We have received an excellent specimen of printing for the blind, in the shape of *The Sermon on the Mount*, published by the Bristol Asylum for the Blind.—*The First-Form Latin Grammar on Analytical Principles*, by E. Baines, M.A., is an attempt to popularize what is called the Crude-Form system,—a full exposition of which is given in Prof. Key's Latin Grammar, and the leading peculiarity of which consists in fixing the pupil's attention, not upon those forms of words which are usually given in dictionaries,—such as the nominative case singular of nouns, and the indicative mood, present tense, first person singular of verbs—but upon that from which all are derived, and which the Germans call the stem or base. This Mr. Baines denotes by the expression *simple form*, in preference to *crude form*, as being less strange. Strong as is our conviction in favour of this philosophical method of teaching Latin, we are not sure that it is the best for young beginners; but we are quite sure it might have been exhibited in a clearer form than it here assumes.

Among those who persevere, amidst wars and rumours of wars, in advocating their special ideas, are our social sectaries, who believe in the virtues of a London Sunday and of Thames water. Mr. J. Livesey memorializes Mr. Wilson Patten about the proposed re-consideration of his Beer Bill, and

investigates the *Drinking System*, while he defends the *Maine Law*. With a similar object the United Kingdom Alliance have issued an *Address* dictated in an uncompromising style. *The Extent, Boils, and Needlessness of Sunday Trading in London* are treated of by a *Layman*, in a letter to the Bishop of London, and *The Sunday of the People of France* has a critic in the Abbé Mullois, as well as a commentator in Miss Selina Bunbury.—Mr. Hopley has circulated fragments from his Lectures on the *Physical, Intellectual, and Moral Elevation of Man*, with a view to promote medical and sanitary reforms; and, while the New Public Health Bill is attacked in a spirited protest, *The Privileges of Parliament Endangered and the Rights of the People Violated*—a movement is described in the *First Annual Report of the Directors of the Association for promoting Improvement in the Dwellings and Domestic Condition of Agricultural Labour in Scotland*. The plans of cottage architecture are highly interesting, as are Mr. W. Fowler's estimates and illustrations. Here is the story of a really philanthropic operation.

LIST OF NEW BOOKS.

Allen's History of Europe, 1819 to 1825, Vol. 4, 8vo. 12s. cl.
Beller's Modern French Conversations, French & English, 8s. 6d.
Boucher's Manna in the Heart, Psalms 1 to 78, cr. 8vo. 7s. 6d. cl.
Bradshaw's Illustrated Guide through Paris, 8s. 1s. 6d.
Brenton's (Sir J.) Memoir, new edit. re-edited by his Son, 2s. cl.
Brewster's Sunbeams in the Cottage, new edit. cr. 8vo. 1s. cl.
Cassini's Commentaries, by Anthon, new edit. by Hawkins, 4s. 6d.
Collier's (Rev. J. D.) Francis's Grammar, Part I, 8s. 1s. 6d.
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Conybeare's (Rev. W. J.) Essays, Ecclesiastical and Social, 8vo. 12s.
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Louis's School Days, by E. J. May, new edit. 8s. 6s. 8s. cl.
Maclean's (Dr.) Philosophy of the Beautiful, cr. 8vo. 6s. cl.
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Ministering Children, new edit. 8s. 6s. cl.
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Murphy's Historical and Statistical School Atlas, 8vo. 1s. 6d. cl.
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Rawson's (R.) Exercises in Arithmetic, 12mo. 2s. 6d. cl.
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Royal Blue Book, April, 1855, 18mo. 8s. 6d.
Royal Calendar, April, 1855, 12mo. 8s. 6d.
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Webster's Royal Red Book, April, 1855, 8s. 4s. cl.
Wedding Rings, 8s. 1s. 6d. cl.
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Willcocks and Fryer's System of Arithmetic, new edit. 12mo. 5s.
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MARINE METEOROLOGICAL OBSERVATIONS.

In June last, the Board of Trade addressed a letter to the Council of the Royal Society, requesting their opinion respecting the principal desiderata in meteorological science, and the forms best calculated to exhibit the great atmospheric laws which it is most desirable to develop. It was added, that, as it may happen that observations on land upon an extended scale may hereafter be made and discussed in the office of the Board of Trade in which the marine meteorological observations will be tabulated, it would be expedient that the reply of the Council should keep in view and provide for such a contingency.

Before making their reply, the Council deemed it advisable to obtain the opinion of those among their foreign members known as distinguished cultivators of meteorological science. Letters have been received from some of the most eminent meteorologists abroad, including Prof. Dove, of Berlin; and the Council of the Royal Society have recently transmitted a report to the Board of Trade, embodying various suggestions, bearing on the subject submitted for their consideration, which they have divided into different heads. We shall briefly notice the most important.

Under the head of Barometer, the Council observe that it is essential to obtain, by means of

barometric observations, strictly comparable with each other, and extending over all parts of the globe accessible by land or sea, tables showing the mean barometric pressure in the year, in each month of the year, and in the four meteorological seasons; on land, at all stations of observation; and at sea, at localities corresponding to the middle points of spaces, bounded by geographical latitudes and longitudes not far distant from each other.

In order that the observations may be worthy of credit, it is recommended that all barometers should be compared with standard instruments at the Kew Observatory before and after their employment at sea; and, as the barometers with which the Royal Navy and the mercantile marine are to be supplied are not very liable to derangement, it is expected that this comparison will be easily effected. The Council observe, "it is important, alike to navigation and to general science, to know the limits where the phenomena of the trade-winds give place to those of the monsoons, and whether any and what variations take place in those limits in different parts of the year. The barometric variations are intimately connected with the causes of these variations, and require to be known for their more perfect elucidation."

Under the heads of Dry Air and Aqueous Vapour, it is remarked, that many apparently anomalous variations exist in each of the two constituent pressures which conjointly constitute the barometric pressure. To investigate these phenomena, it will be necessary to have a separate knowledge of the two constituents,—viz., the pressures of the dry air and of the aqueous vapour, which are generally measured together by the barometer, and to construct tables of the annual, monthly and season pressures at every land station, and over the ocean of the aqueous vapour and of the dry air. In order that all observations of the elasticity of the aqueous vapour may be strictly comparable, it is desirable that all shall be computed by the same tables, and those founded upon the experiments of MM. Regnault and Magnus are recommended.

The mean temperature of the air in the year at above 1,000 land stations on the globe, has been computed by Prof. Dove, who has published admirable tables of great importance in their bearing on climatology; but for the completion of this great work of physical geography, a similar investigation is required for the oceanic portion of the globe. For this purpose "the centres of geographical spaces, bounded by certain latitudes and longitudes, should form points of concentration for observations made within those spaces, not only by the same but also by different ships," care being taken that the instruments used shall have been examined and compared with standards.

Oceanic currents are treated of at considerable length, involving, as they do, the most important interests of navigation. Their direction, extent, velocity, and the temperature of the surface water relatively to the ordinary ocean temperature in the same latitude, are recommended to be carefully observed and tabulated. The proposition made to our Government on the part of the United States, for a joint survey of the Gulf Stream by vessels of the two countries, is recommended to be carried into effect, for until a systematic and complete survey of the stream be made, many interesting oceanic phenomena must remain unexplained. Under the head of 'Storms or Gales,' it is strongly advised that the captains of Her Majesty's ships and masters of merchant vessels should be correctly and thoroughly instructed in the methods of distinguishing in all cases between the rotary storms or gales, which are properly called cyclones, and gales of a more ordinary character. Although the Variation of the Compass does not strictly belong to the domain of meteorology, it is considered that valuable service would be rendered to this very important branch of hydrography if, under the authority of the new Department of the Board of Trade, variation charts for the North and South Atlantic Oceans, for the North and South Pacific Oceans, the Indian Ocean, and for any other localities in which the requirements of navigation may call for them, were published at stated intervals, corrected

for the secular change that had taken place since the preceding publication.

Such are the principal recommendations submitted by the Council of the Royal Society to the Board of Trade,—which we believe will be carried into effect by the department specially established for the discussion of meteorological observations.

In looking forward to the results which are likely to be obtained by the contemplated marine observations, it is reasonable that those which bear practically on the interests of navigation should occupy the first place; but, on the other hand, it would not be easy to over-estimate the advantages to physical geography, which will arise from a general and systematic co-operation of observations made with approved instruments.

FOREIGN CORRESPONDENCE.

Naples, May 1.

At length Vesuvius is beginning to make active demonstrations. Vincenzo Cozzolino, the most intelligent of the Guides, reports that, on ascending the mountain this morning, the new crater was in a great state of eruption. On his arriving at the summit it opened as if with a discharge of a thousand pieces of artillery, and burning stones were thrown out. On account of the rain and the mist little, however, could be seen. This happened about half-past four o'clock this morning. The stream of lava is very large; but for reasons already assigned, a more accurate report cannot be sent.—So far I had written, when, on passing up St. Lucia, at mid-day, the whole of the mount appeared enveloped in smoke, which, as it rose, was swept away in mighty volumes in the direction of Capri. There was one spot, however, where, during the daylight even, it was easy to see a triangular sulphureous-coloured plane almost blending with the cloud, and yet evidently distinct from it, being the definite unchanging outline. About eight o'clock, it being a most gorgeous moonlight night, I determined to go down to the Mole and watch what progress the mountain was making. On turning round the corner of the Swiss Barracks, the whole heaven appeared to be in a blaze. Thousands of people on foot and in carriages were thronging down to see this wondrous sight; and hurrying on, I took up my station near the ship. Through the tracery of the rigging of the gently heaving vessels I looked on one of the most splendid scenes I ever witnessed. The mountain was invisible; not a line was there to mark its form—all cloud and smoke, and smoke and cloud. Large round masses, black as Erebus, though tinged with white, formed the outline of the spectacle. The lower strata of cloud were all on fire, with the exception of a huge black syphon in the centre, which marked the shower of ashes, stones, and lava that was being thrown up. Lower down one could see by its brighter colour the stream of lava rolling down, and every now and then by its increased brilliancy telling of some fresh object yielding to its power. The base of the mountain was enveloped in dark clouds. Between the mountain and myself, lay the sea, so tranquil that but for the winking of its thousand eyes one might have imagined it dead; whilst the brilliant moon above us, which here appears to be suspended in the atmosphere, not stuck on a blue canvas, threw over the whole scene its softened light. The fire might have been seen to greater effect had there been no moon; but the other features of the wondrous scene would then have been lost: the ghosts of vessels sailing heavily along under the mountain—the volumes of cloud and smoke rolling away over the sea—the spectral cities which were dimly seen fringing the base of Vesuvius, and sleeping in fancied security, whilst ruin is impending above their heads. I am giving you my first impressions on my return from witnessing this scene. As the night was so clear, I took out my sketch-book and endeavoured to trace a faint outline, not of Vesuvius, for it is invisible, but of the mass of blackness and fire. I never saw any representation of it which gave a just idea of Vesuvius at such times. There is nothing there to remind one of earth; and so closely, to my imagination, does it resemble the picture of Sinai drawn in Holy

Writ, that I waited to hear almost the voice of the trumpet!—"The smoke thereof ascended as the smoke of a furnace, and the whole mount quaked greatly." The lava has descended very low, and is making rapidly for a small village; but I shall spend this night on the mountain, and will then send you fuller details.—The spectacle was rendered more imposing by an eclipse of the moon, which took place at two hours and a half after midnight.

H. W.

OUR WEEKLY GOSSIP.

Sir Roderick Murchison, we understand, was sent for by Prince Albert on Thursday to consult on the project of a general gathering of our Learned and Artistic Bodies under one roof at Burlington House. This project has, for the moment, taken precedence of the Gore House scheme. Some objections to the amalgamation, especially those of distance and inaccessibility from the north side of Hyde Park, are removed by this change of site. Next Friday a committee of the Royal Society will meet to receive and consider propositions. Somerset House had set itself against Gore House. Old rights of occupancy—comfortable quarters—love of independence and isolation—perhaps a desire to stand apart from other and younger associations—made it difficult to obtain a strong adhesion from the Royal Society in favour of the concentration of the Learned Bodies in one locality at Gore House. Lord Wrottesley, however, pronounced in favour of a union at the Academy dinner. "I trust," said the noble President of the Royal Society,—"I trust that the professors of Science and Art will, ere long, find a home in some convenient spot in this great metropolis, in some building worthy of the nation and age in which we live, and worthy of the services that both Science and Art have rendered to this country and to mankind in general."—We sincerely trust that these wise words imply the adhesion of the Royal Society to a scheme for concentration.

Sir Charles Eastlake tried to bring a promise from Lord Palmerston at the Academy dinner; but the Minister would not confess. Lord Palmerston admitted the inadequacy of the space at command—especially in the sculpture-room;—he remembered his old joint action with Sir Robert Peel in favour of enlarging this area; but then the dinner was such a capital dinner, the pictures exhibited were so beautiful, the manifestations of genius were so complete, the Government care of Art was so warm, and the Arts themselves were so useful, so productive, so ennobling,—that, in point of fact, he trusted—nay, he believed—that when scattered over the face of the land, these noble works of Art would serve to kindle the flame of genius in many a youthful mind! Not a word would the Minister say about the cramped statuary—the crowded pictures—the dark octagon room. These things are left, we infer, to other hands and other minds.

Sir R. I. Murchison has received the appointment of Director of the Geological Survey,—the post left vacant by the death of Sir Henry De la Beche,—and the salary of which is returned in the Estimates as 800*l*.

It will give pleasure to all persons interested in the advancement of knowledge, and especially in the branches of geology and geography, to learn that the late G. B. Greenough, Esq. has left his most valuable collections of books, maps, charts, sections, and engravings to the Geological and Royal Geographical Societies, to be apportioned by his executors in accordance with their relation to the pursuits of these Societies,—and he has left 500*l*., free of legacy duty, to each for the promotion of those objects which his whole life had been spent in advancing. With the same view, he had during the last few years of his life presented to the College at Cork his cabinet of rocks and simple minerals,—and to the Museum at University College his valuable collection of fossils, to be arranged there under the direction of Prof. Morris.

On Wednesday last the first general Exhibition of the Botanic Society was held in Regent's Park, when Majesty was present at the show, and the gardens were otherwise graced by a large and bril-

liant company.—The second meeting will be held on the 13th of June.

The name of Sir George Head, the less distinguished, perhaps, of the two brothers, whose contributions to literature and criticism make so lively and so peculiar a figure in our modern libraries, must be added to our black list for the year. Like Sir Francis, Sir George Head showed himself a man of heart and of humour; and an artist with pen and ink, in his power of making pictures out of materials no more promising than the heaps of broken iron in the yard of a railway station hospital,—or the pallid, ill-washed crowd of factory people that pours down the street of some north-country village at mid-day. His 'Tours through the Manufacturing Districts'—and the separate articles, which Sir George is understood to have contributed to the *Quarterly Review*, will be remembered and referred to—more, perhaps for their pictures than for their philosophies,—by historians to come, who may desire to show how Poor Law Commissioners intent on collecting statistical facts, or railway inspectors traversing a new line, seem to have been as unable to resist the modern appetite for picturesque writing, as our Wilsons who have rhapsodized concerning the poets, or our Macaulays when they have painted history.—Removed beyond the sphere of the British tongue and British sympathies, Sir George Head's liveliness of style and perspicacity of observation forsook him.—His 'Rome' a tour of many days—is tedious rather than interesting,—a book behind the time in which it was written. We do not pretend to give a complete list of Sir George Head's writings—or of the successive government situations held by him. As a man—who may be referred to, as one of the old "Albemarle Street set"—he was sociable and cheerful, rather than brilliant.—The papers which announce his death state that he had passed the threescore years and ten allotted to Man.

The decease of the relict of Sir Humphry Davy, at an advanced age, which has happened within the last few days, might have been noticed in the briefest obituary fashion had not the late Lady Davy, especially since her widowhood, been a prominent figure in the circles of intellectual London,—one of those persons whose movements, whose sayings, and whose acquaintanceships are certain to figure in any literary "Lion's" diary of the last half-century. Lady Davy was a woman of fortune, of some accomplishments, of unwearied conversation, and of extraordinary physical activity. She had learnt everything. She had seen and spoken with everybody whom one had ever heard about. She had been everywhere. With Sir Humphry she was permitted by Napoleon to travel abroad during the years when the Continent was shut to the English; and the anecdotes and adventures which she had to tell of those journeys were countless and amusing. To a very late period, Lady Davy's ubiquitous habits, and her desire to partake of every pleasure, never failed. Whether the scene was at the corner of poor Chopin's piano-forte, or some "private view" at Christie's, or some buffet of exquisitely-wrought foreign wares, in the Hyde Park Crystal Palace, there was she:—buoyed up by that spirit which never allows its owner to discover that she is growing old. So often as that London world is talked of which included Mrs. Siddons and Lady Dacre, and the Misses Berry and Lady Cork, the name of Lady Davy will be recalled. It is already "cased in amber" for the inspection of future men of letters and women of society in Scott's Memoirs,—and also, if we mistake not, in the Diaries of Byron and Moore.

The appointments of Sir Charles Eastlake and Mr. Wornum are still, we assume, "under consideration"; though the salaries of these officers appear in the Miscellaneous Estimates. Our small picture-gallery costs us for the year no less than 17,696*l*. Of this sum, 1,000*l*. stands in the name of the Director; 800*l*. in that of the Secretary; 300*l*. in that of the Travelling Agent. By whom the last-named office is to be filled we have not heard. Beside this round figure, another item of no less than 1,155*l*. is set down for "travelling and incidental expenses." The money paid for the De

Bammeville pictures was 1,088*l*. 16*s*.; that for the Gherardini collection of models in wax and terracotta, 2,110*l*. The Trustees of the Gallery take a credit of 10,000*l*. for the purchase of pictures during the current year.

In the Miscellaneous Estimates for the current year—section of Education, Science and Art—we find 20,000*l*. set down as additional expenses for the building within the quadrangle of the British Museum. This makes 106,000*l*. spent on that account. 4,000*l*. are placed to the credit of the Museum for purchases at the Bernal sale; 12,000*l*. are placed for the same purpose to the credit of Marlborough House. These are vast sums of money; and unless it be allowed that the nation ought to give fancy prices for certain articles, merely because they come out of certain collections, we fear that in some cases the nation has made an indifferent bargain.

Herr Adolph Friedrich von Schack, the author of an excellent history of the Spanish drama, and besides well known by a masterly translation of the Persian poet Firdusi, has accepted a personal invitation of the King of Bavaria to join the poetical circle of Munich.

The new planet lately discovered at Düsseldorf has received the name of Leukothea. Its distinctive sign will be an ancient light-tower.

In the absence of Lord Braybrooke, Mr. Bruce presided at the Annual Meeting of the Camden Society, when the following officers were elected for the ensuing year:—*President*, The Right Hon. Lord Braybrooke; *Council*, Messrs. W. H. Blaauw, John Bruce, J. Payne Collier, W. D. Cooper, B. Corney, and J. Crosby, Sir Henry Ellis, the Rev. Lambert B. Larking, Messrs. P. Levesque, and F. Ouvry, the Right Hon. Lord Viscount Strangford, Messrs. W. J. Thoms, and Albert Way, Van de Weyer, and the Rev. John Webb. A suggestion, thrown out in the Report, in favour of devoting a sum of money to the preparation of a General Index to the Society's publications, was coldly received. With respect to works in preparation, the Council report that the first of these, on the 'Extent of the Estates of the Hospitaliers in England'; taken under the direction of Prior Philip de Thame, A.D. 1335; from the original in the Public Library at Malta, edited by the Rev. Lambert B. Larking, may very shortly be expected, the last of the proof-sheets, sent to Malta for collation with the original MS., having just been returned. Transcripts of the 'Diplomatic Correspondence of M. d'Inteville, M. de Chatillon, and M. de Marillac, successively French Ambassadors in England during the Reign of Henry VIII.' are in the hands of M. Van de Weyer. The Council have added to the list of suggested publications:—'*A Diary of Mr. Henry Townsend, of Elmley Court, Worcester, for the Years 1640—42, 1656—61*,' from the original MS. in the possession of Sir T. Phillips, Bart., to be edited by Mrs. Mary Anne Everett Green; '*Diary of Mr. Rouse, from 1625 to 1643*,' from a MS. in the possession of Dawson Turner, Esq., to be edited also by Mrs. Mary Anne Everett Green; and '*An English Chronicle of the Reigns of Richard II., Henry IV., Henry V., and Henry VI.*,' to be edited by the Rev. J. Silvester Davies, M.A., from the original MS. in his own possession. Here is at least promise of the right kind. An addition of 32*l*. has been made to the capital invested, increasing the stock to 974*l*.

We learn from the Indian papers that the base line of verification for the grand trigonometrical survey of the Peninsula, commenced in September, 1852, has been completed. The survey was recommended by the Marquis of Wellesley and the Duke of Wellington. It began in 1800, under the auspices of Col. Lambton, who was spared to preside over it for above twenty years.

A Correspondent, noticing our remarks on the acquisition of Fénelon papers for the British Museum, writes to say that he has in his possession "the autograph of the first draft of Fénelon's reply to Bossuet's well-known 'Relation sur le Quétisme,' in the shape of minute and copious autograph notes of Fénelon on the margin of the work itself. Before the appearance of Bossuet's work," says our Correspondent, "the controversy

on the subject of Quietism had already been called to Rome; and Fénelon had despatched thither an agent, the Abbé Chanterac, to conduct his defence. In a letter addressed by him to Chanterac, June 27, 1698 (*Œuvres*, viii. 450), he says:—"Je vous envoie ma réponse à M. de Meaux, par des notes marginales." In a letter dated July 26 (*ibid.* 472), he alludes a second time to his having sent this reply; and Chanterac himself, on two occasions (pp. 467, 480), July 19 and August 2, acknowledges the receipt of the 'Relation sur le Quietisme,' with these marginal annotations. The book to which your Correspondent refers is the identical copy sent to the Abbé de Chanterac. The volume was the property of the late coadjutor, Archbishop of Cologne; and was sold by auction at Brussels some years since, when it came into the hands of its present possessor. The marginal annotations fully equal in extent the work of Bossuet, to which they are intended as a reply; amounting, in the fair copy which has been made of them, to above 130 pages. They are quite different, both in order and in substance, from the 'Réponse à Relation sur le Quietisme,' in the published works of Fénelon. This curious and interesting relic—interesting both as an autograph and as a historical monument—has not been noticed by any of the biographers or editors of Fénelon. Cardinal Bousset evidently was unaware of its existence, as was M. Gosselin, the late editor of Bousset's 'Vie de Fénelon'; nor do the latest editors of his *Œuvres Complètes* refer to it in connexion with the letters cited above."

Paris is to be the head-quarters of many interesting operations during the ensuing summer. Not the least interesting of its gatherings will be the International Statistical Congress. Ministers are preparing to receive the statistes; and the Emperor has nominated a superior Commission, under the presidency of the Minister of Agriculture, Commerce, and Public Works, to consider a programme of questions. In the absence of the Minister, M. Charles Dupin, a member of the Commission, will occupy the chair.

Common Sense is at last beginning to stir itself in examination of some of our public educational foundations. Supine as the stir seems too often to be in its motions,—interrupted, hampered, thwarted by the very persons who ought to be most eager in promoting it,—when the stir has once begun, Common Sense is not apt to go to sleep again in England. Some impression that our Educational establishments, from the University down to the dame-school kept by the pensioned-off butler's widow, are not immaculate, has absolutely got into the very heart of London. Christ's Hospital is to be looked after:—for the good of its inmates, and the furtherance of the righteous purposes of those by whom it was established. The Report of the Select Committee, laid before the Governors, and which was to come under their serious consideration at the meeting held within the week, speaks emphatically to the necessity of remodelling the entire establishment, and points to the present moment as a fitting time for such a root-and-branch reform. The situation of the school, round which the metropolis has crowded itself since it was built, and which is close to a lazar-house, is felt to call for removal. A Christ's Hospital boy, to stretch his legs and to breathe wholesome air, must be got away from his college and its play (or plague) ground,—and hence has arisen the institution of the whole holiday every alternate Wednesday, which is denounced as "a fertile source of moral deterioration," and which, because of such bad result, has been of late reduced to one holiday in the month. The Report, pleading that "no prestige of antiquity attaches to the building of the Hospital," points out that a judicious change of site might be effected without heavy loss or cost, and suggests "the purchase of about 100 acres of land, in a bracing situation, for the erection of a new and complete hospital." The educational system, too, has undergone examination, and the Select Committee appear to have agreed that the alms of the foundation have been extended detrimentally; and that in order honestly and thoroughly to carry out the purposes of the college, the number of children admitted must be reduced by

about one-sixth,—such recommendation being accompanied by due details, calculations, and recommendations of the new arrangements proposed. A minor reform (still not without importance, because consonant with the spirit of the times), is aimed against the *costume*,—it being proposed to substitute something "more modern for the breeches and yellow petticoat and stockings." What the shade of *Elia* might have to say against such a piece of Vandalism may be imagined. It would be, however, considerate and becoming to do away with the uncouth and unhealthy trappings of ancestral class-wisdom. Such are the matters which were to be brought before the special court convened for the 1st of May. Sooner or later they must be sifted thoroughly, and the recommendations considered, without undue leaning to prejudice, however picturesque it be, or to prerogative, however deeply be the root thereof in the wisdom of ages.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to Seven o'clock), 1s; Catalogue, 1s. JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST EXHIBITION, 165, NEW BOND STREET, at their Gallery, 5, Pall Mall East, close to Trafalgar Square.—Admission, 1s; Catalogue, 6d. JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The TWENTY-FIRST ANNUAL EXHIBITION of this Society is NOW OPEN, at their gallery, 53, Pall Mall, near St. James's Palace, daily, from 9 till dusk.—Admission, 1s; Season Ticket, 5s. JAMES FAHEY, Secretary.

GALLERY OF GERMAN ARTISTS.—The THIRD ANNUAL EXHIBITION OF THE WORKS OF MODERN GERMAN ARTISTS, in London, is NOW OPEN daily, from 10 till 6.—Admission, 1s. Catalogue, 6d.—Gallery, 163, New Bond-street.

PATRIOTIC ART-EXHIBITION, for the RELIEF OF WIDOWS AND ORPHANS OF BRITISH OFFICERS engaged in the WAR with RUSSIA, BURLINGTON HOUSE, Piccadilly. By Special Permission of Her Majesty's Government, NOW OPEN.—Admission, 1s.—Communications and contributions to be addressed to the Committee, at Burlington House.

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 165, New Bond Street.—Open from 10 to 5. Admission, with Catalogue, 1s.

ADAM AND EVE.—This great original Work, by JOSEPH VAN LERUUS, is NOW ON VIEW at 57, Pall Mall, opposite Marlborough House, from 11 to 6 daily.—Admission, 1s.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The Railway at Iwakawa, Battle of Iukermann, Storm in the Black Sea, Battle of the Alma, Cavalry Charge at Balaclava, Torial Map of Sebastopol, &c., are now exhibited in the Diorama, illustrating "Events of the War." The Lecture by Mr. Stoecker. Daily at 3 and 6.—Admission, 1s, 2s, and 3s.

TWO THOUSAND TWO HUNDRED AND THIRTY-FIRST REPRESENTATION OF LOVE'S ENTERTAINMENTS in London, and ONE HUNDRED and TWENTY-FIFTH consecutive night of the present selection of Pieces, on Monday, May 21, at the REGENT GALLERY, 90, Quadrant, Regent Street, where Mr. Love now appears every Evening at 8, except Saturday; Saturday, at 3.—Monday, Tuesday, Mr. LOVE, universal and accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called "THE LONDON SEASON," and other Entertainments. On Wednesday, Thursday, and Friday, Mr. Love will present the Entertainment called LOVE IN ALL SHAPES, to be followed by a ZOOLOGICAL CONCERT, and LOVE'S LABOUR'S LOST. On Saturday, at 3, LOVE IN ALL SHAPES, with other entertainments. Tickets at Mitchell's Royal Palace, 33, Old Bond Street; and at the Rooms.

W. S. WOODIN'S OILS OF ODDITIES.—The First Performance of the above entirely NEW COMIC ENTERTAINMENT, illustrated by 50 instantaneous Metamorphoses of Voice, Character, and Costume, and a Moving Panorama of the romantic Lake Region of England, will be given in the new and elegantly fitted-up Polygraphic Hall, King William Street, Charing Cross. THIS EVENING, Saturday, May 13, by Mr. W. S. WOODIN, who has had the honour of giving 708 Representations of his former Entertainment, "The Carpet-bag and Sketch-book." Private Boxes, 1s; Dress Stalls, 3s; Area Seats, 3s; Amphitheatre, 1s.

ROYAL POLYTECHNIC INSTITUTION.—PATRON: H.R.H. PRINCE ALBERT.—THE LECTURES AND EXHIBITIONS, as delivered before HER MOST GRACIOUS MAJESTY and HIS ROYAL HIGHNESS PRINCE ALBERT, will be CONTINUED during the week, consisting of the TELEPHONE CONCERT, DISSOLVING VIEWS OF SINDBAD THE SAILOR, DONATO'S ILLUMINATED CASCADE, the DIORAMA illustrating the VOYAGE across the ATLANTIC, and the CITIES in the UNITED STATES; and, in addition, on Thursday Evening, the 17th, DRAMATIC READING, by Mrs. CHATTELEY, MUCH ADO ABOUT NOTHING.—LECTURES on SONGS and SONG WRITERS, by GEORGE BUCKLAND, Esq.—DISSOLVING VIEWS OF THE WAR, &c. &c.

SCIENTIFIC

SOCIETIES.

ROYAL.—May 3.—C. Wheatstone, Esq., V.P., in the chair.—The following papers were read:—"An Inquiry into the Nature of the Metamorphosis of Saccharine Matter as a Normal Process of the Animal Economy," by Dr. Pavy.—"Researches on the Partition of Numbers," by Mr. A. Cayley.

GEOLOGICAL.—May 2.—W. J. Hamilton, Esq., President, in the chair.—Messrs. W. White, C. S. Mann, L. Barrett, and J. D'Urban were elected Fellows.—"On the Anthracite Shells and Fucoid Schists of the South of Scotland," by Prof. Harkness.—A Letter (communicated by the Foreign Office) from D. Sandison, Esq., Her Majesty's Consul at Brussa, noticing the existence of one or more Seams of Coal in Burzarkny, about 3 hours distant from Ghio, and 3 or 4 hours from Yalova, in the Gulf of Nicomedia.—"On the Physical Geography and the Drift Phenomena of the Cotteswold Hills," by E. Hull, Esq. After describing the physical features of the district, Mr. Hull proceeded to account for the formation of the valleys and the preservation of the headlands and outliers which are scattered at intervals over the Gloucester plain. The valleys were shown to be in the direction of slight anticlinal lines, and the headlands in the direction of synclinal, having a mean north and south strike. The preservation of Bredon Hill was shown to be due to a fault, which, traversing the southern side of the hill from east to west, had lowered by several hundred feet the area now forming the hill, and thus rendered the strata less exposed to the denuding action of the ancient sea. Bredon Hill had then acted as a breakwater to the district south of it, on which account the outliers of Oxenton, Stanley, Dumbleton, and Notting Hills had escaped destruction. From the magnitude and greater number of the tabulated platforms of marlstone, of the district which had a westerly direction, the inference was drawn that the prevailing winds during the period when the sea covered the plains were from the west, those from the north being next in force or prevalence. It was next shown that there were distinct pleistocene deposits to be found at intervals over the district. The most ancient was the Northern Drift, next the Estuarine, and latest the Warp Drift. No traces of the Northern Drift were to be found on the Cotteswold Hills, which were, in fact, above the sea at the period of its deposition; but the sands and gravels of which it is here composed, and which were derived principally from the waste of the New Red Sandstone and carboniferous rocks, were plentifully strewn over the vales of Gloucester and Moreton, and extended along a line drawn from Burford to Cirencester. Chalk flints being numerous in the Drift, it was supposed that an eastern current was confluent with the northern during the period in question; and the southern extension of icebergs was proved from the occurrence of boulders of Millstone Grit near the southern extremity of the Moreton Valley. The Estuarine Drift, which was composed of oolitic detritus and re-stratified northern drift, was found in the valleys of the Evenlode, Bourton, Cheltenham, and Stroud, and in it were found remains of mammalia now extinct.

SOCIETY OF ANTIQUARIES.—May 3.—Earl Stanhope, President, in the chair.—The President read the following memorandum:—"The numerous instances of the destruction of the character of ancient monuments which are taking place under the pretence of restoration, induce the Executive Committee, to which the Society of Antiquaries has entrusted the management of its 'Conservation Fund,' to call the special attention of the Society to the subject, in the hope that its influence may be exerted to stop, or at least moderate, the pernicious practice. The evil is an increasing one; and it is to be feared that, unless a strong and immediate protest be made against it, the monumental remains of England will, before long, cease to exist as truthful records of the past. Much as these monuments have necessarily suffered from time, and much as their decay is to be attributed to the neglect of their owners, the Members of the Committee have no hesitation in expressing their conviction that these two causes combined have inflicted less injury than the indiscreet zeal for restoration. Though time and neglect may impair, and eventually destroy, they do not add to a building; nor do they pervert the truthfulness of monuments. Restoration may possibly, indeed, produce a good imitation of an ancient work of Art; but the original is thus falsified, and in its renovated state it is no longer an example of the Art of the period

to which it belonged. Unfortunately, too, the more exact the imitation, the more it is adapted to mislead posterity; and even the best imitation must unavoidably impair the historical interest and artistic value of the prototype, so that, in truth, a monument restored is frequently a monument destroyed. The Committee strongly urge that, except where restoration is called for in churches by the requirements of divine service, or in other cases of manifest public utility, no restoration should ever be attempted, otherwise than as the word 'restoration' may be understood in the sense of preservation from further injuries by time or negligence:—they contend that anything beyond this is untrue in Art, unjustifiable in taste, destructive in practice, and wholly opposed to the judgment of the best archaeologists."—Dr. Emil Braun of Rome, and Dr. Shurtleff of Boston, U.S., were elected Honorary Fellows. Mr. Dillon Croker was elected a Fellow.—The President exhibited a set of bronze toilet implements, found on the estate of Sir Edward Kerrison, at Eye, Suffolk.—Mr. Cahmac exhibited a copy of the Russo Greek Gospels picked up after the battle of Inkermann.—Mr. Fairholt contributed some remarks on girdle ornaments in the possession of Mr. R. Smith.—Mr. Morgan, M.P., exhibited a drawing of a Roman pavement, discovered at Caerwent.—Mr. Harrod, Local Secretary for Norfolk, exhibited some bronze horse trappings recently found in Suffolk.

ARCHÆOLOGICAL INSTITUTE.—*March 2.*—The Hon. R. C. Neville in the chair.—The Rev. Dr. Bruce made observations on a Roman Inscription at Bath.—The Chairman read a paper 'On the Deep Shafts (*javissæ*) occurring at the Roman Station at Chesterford.'—Mr. Wynne gave an 'Account of some Remains found in a Circle of Stones at Cae Claddau, near Llanaber.'—A paper 'On Early Sculptural Crosses, especially those found during the repairs of Bakewell Church,' was read by Mr. Le Keux, who produced drawings of these ornaments, comprising some rich examples of early sculpture.—Mr. Octavius Morgan read a 'Notice of the Ancient German MS. Chronicle of Strasburg.'—Numerous antiquities lay on the table: including a bronze figure of a Centaur carrying Achilles, found on the beach near Sidmouth, a German work in bronze, several ornaments lately excavated by Mr. Neville at Chesterford, a chess piece of the twelfth century, formed of the tusk of a walrus, some impressions of signet rings, the property of Mr. Nichols, and two portable lanterns, made of earthenware, with a metallic lustre on the surface.

HORTICULTURAL.—*May 1.*—*Anniversary Meeting.*—R. Hutton, Esq., V.P., in the chair.—The following new Members of Council were elected, viz., the Duke of Northumberland, Sir S. M. Peto, Bart., and Sir Joseph Paxton, M.P.; *vice* General Fox, G. Rushout, Esq., M.P., and J. C. Whiteman, Esq., retired.—The Duke of Devonshire was elected *President*; Dr. Jackson, *Treasurer*; and Dr. Royle, *Secretary*; and as *Auditors*, Messrs. J. C. Stevens and H. G. Bohn. The Annual Report from the Council was read, and ordered to be circulated.

ZOOLOGICAL.—*May 8.*—G. R. Waterhouse, Esq., in the chair.—Mr. Gould exhibited a portion of a collection of birds, formed by Mr. Hauxwell in a district lying on the eastern side of the Peruvian Andes, in the neighbourhood of the river Ucayali, one of the tributaries of the Upper Amazon. Mr. Gould observed that the exploration of this district had been one of the earliest objects of his own ambition, but that until within the last few years no naturalist had visited it. The splendid collection sent by Mr. Hauxwell, of which the birds exhibited formed a part, fully bore out the anticipations entertained by Mr. Gould, that when explored it would prove one of the richest and most interesting ornithological districts with which we are acquainted. Among the birds exhibited were some Cotingas, differing from the ordinary species found in the lower countries of Brazil, and remarkable for the splendour of their colouring, together with species of Phœni-

cerus, Rhamphocelus, &c. of the most dazzling brilliancy. As a contrast to these, Mr. Gould exhibited a series of dull-coloured birds (Thamophilus), also contained in the collection, and remarked that this striking difference in the colouration of birds inhabiting the same locality was due entirely to their different degrees of exposure to the sun's rays; the brilliantly-coloured species being inhabitants of the edges of the forests, where they fly about amongst the highest branches of the trees, whilst the others form a group of short-winged insectivorous birds which inhabit the low scrub in the heart of the dense humid jungle, where the sun's rays can rarely, if ever, penetrate. Mr. Gould also remarked that the colours of the more brilliant species from the banks of the Ucayali,—a district situated towards the centre of the South American continent,—were far more splendid than those of the species which represented them in countries nearer to the sea; and from this circumstance he took occasion to observe that birds from the central parts of continents always possess more brilliant colours than those inhabiting insular or maritime situations. This rule applies even to birds of the same species,—the Tits of Central Europe being far brighter in colour than British specimens. Mr. Gould had observed a like difference between specimens of the same species inhabiting Van Diemen's Land and the continent of Australia. He attributed this principally to the greater density and cloudiness of the atmosphere in islands and maritime countries; and in further illustration of the influence of light upon colour, he remarked that the dyes of this country can never produce tints equal in brilliancy to those obtained by their continental rivals, and that in England they never attempt to dye scarlet in cloudy weather. Mr. Gould described a new species of Redstart from Erzeroum. For this species, which is nearly allied to the common Black Redstart of Europe, *Ruticilla Tithys*, Mr. Gould proposed the name of *Ruticilla erythroprocta*, its most striking distinction from the European species being the red colour of the lower part of the abdomen.—A paper by Lieut. Burgess, 'On the Habits of the Birds of Western India,' was read. It contained many particulars, relating principally to the nests and eggs of the smaller Gallatorial birds (the Snipes and Plovers) inhabiting the Deccan, and forms the tenth of Lieut. Burgess's contributions to the ornithology of that district.—The Secretary informed the meeting that a female Giraffe had been born in the menagerie on the 7th inst. This is the eighth fawn which has been produced there.

INSTITUTION OF CIVIL ENGINEERS.—*May 1.*—J. Simpson, Esq., President, in the chair.—The discussion was renewed on Mr. Barton's paper 'On the Economic Distribution of Material in the Sides, or Vertical Portion, of Wrought Iron Beams,' and was continued through the evening.—At the Monthly Ballot, the following Candidates were elected:—Messrs. J. G. Blackburne, as a Member; W. Adams, E. E. Allen, R. Carter, F. S. Homfray, W. Malins, J. Marmont, F. Morton, and M. Sharpe, as Associates.

ROYAL INSTITUTION.—*General Monthly Meeting.*—*May 7.*—The Duke of Northumberland, K.G., President, in the chair.—Messrs. G. Ade and W. Stuart were elected Members.—The following Professors were re-elected:—W. T. Brande, D.C.L. as Honorary Professor of Chemistry; J. Tyndall, Ph.D. as Professor of Natural Philosophy.

SOCIETY OF ARTS.—*May 9.*—J. Glynn, Esq., in the chair.—The paper read was 'On the Manufacture of Steel, as carried on in this and other Countries,' by Mr. C. Sanderson.

MEETINGS FOR THE ENSUING WEEK.

Mon. Geographical, 84.—'Notes on the Passage of Hannibal across the Alps, and the Valley of Beaumont in Upper Savoy,' by Prof. Chailly.—'The Amazon and the Atlantic Watercourses of South America,' by M. Lusint.—Copies of Letters from Drs. Barth and Vogel respecting the Progress of the Central African Mission.

Tues. Institution of Civil Engineers, 8.—'Description of the Landore Viaduct,' by Mr. Fletcher.—'On the Infiltration of Salt Water to the Surface of Wells under London and Liverpool,' by Mr. Brathwaite.

—Royal Institution, 8.—'On Voltaic Electricity,' by Dr. Tyndall.

Wed. Horticultural, 2.—Exhibition.

—Society of Arts, 8.—'The Capabilities for Mercantile Transport Service of Steam Ships,' by Mr. Atherton.

—Geological, 8.—'Geological Notes on the British Possessions in North America,' by Mr. Ishister.—'Notes on the Geology of Georgia, U.S.,' by Mr. Bray.—'On the Geology and Coal-bearing Rocks of the Middle Island, New Zealand,' by Mr. Forbes.

Thurs. Society of Antiquaries, 8.—

—Royal Institution, 8.—'On Christian Art,' by Mr. Scharf jun.

Fri. Royal Institution, 84.—'On Dante and the Divine Comedy,' by Mr. Lacaita.

Sat. Asiatic, 2.—Anniversary.

—Royal Institution, 8.—'On Electro-Physiology,' by Dr. Du Bois-Reymond.

FINE ARTS

ROYAL ACADEMY.

The Exhibition seems to be nearly an average. The portraits are perhaps less brilliant than usual, and the landscapes scarcely so numerous,—yet Rome in all its glory could scarcely have produced more than thirteen hundred works of Art in a single year.

Mr. Maclise appears in full force, and Mr. Millais re-appears after some months' disappearance; Mr. Phillip returns to Scottish scenes, and Mr. Horsley takes the resigned seat in Spain; Mr. Roberts blazes out in an epic of panoramic landscape, and Mr. Stanfield rivals him in one of his grand historic combinations. We have also to hail a young competitor in the old arena, who though he may have a fall or two seems likely to grapple soon with the strongest. The young men stand well and show more care and finish; and with one exception we hear of no complaint of the hanging.

With all its faults, *Lear recovering his Reason at the Sight of Cordelia* (No. 149), by Mr. Herbert, is a picture full of the earnestness of this great painter's later style. We say faults, for the drawing is in parts faulty, and the face of Cordelia is not only weak but ugly. Lear's short legs can hardly be accounted for on any but telescopic principle, and the physician to the right does certainly not put the best (three-quarter) face upon things. The head of Lear is, however, a massive form of saintliness that atones for much, and the bit of sea seen through the tent opening with its moving cloud-shadows is calming and thoughtful. Most touching scene of all written tragedy, condensation of all conceivable heart-breaking, this scene would tax three Raphaels to paint it,—and it deserves to be to English painters what 'The Last Supper' was to the Church decorators of the Middle Ages. It should be painted in tears and in moments of deep convulsions of heart, after deaths of parents. We miss here that self-denying, humble love of the scorned Cinderella of Britain,—love more tried than Desdemona's—more deep than Rosalind's—less frantic than Juliet's—and only equalled by Imogen's, in whom we see the perfection of a wife's love, as in Cordelia's we see the perfection of a daughter's.

The Life and Death of Buckingham (349), by Mr. Egg, is a fine moral lesson, as the death of any debauchee might be; but Pope in this case was wrong in his facts. Buckingham was neither poor nor in disgrace, and his dying at an inn was a mere accident, for Calany tells us, that being taken ill when pursuing his favourite diversion of fox-hunting on Kirby Moor in his Yorkshire domains, he was taken to a tenant's house, and there died. So far from unpopularity, Shaftesbury and his party were at the zenith of their almost imperial power;—as for poverty, he had paid off all his debts; and instead of dying a worn-out profligate, had for some time devoted himself to religious writing, and expired as sincere a penitent as his companion Rochester. Even his versatility rests more on Dryden's sketch of Zimri than on fact, for to the last the 'World's Epitome' still studied chemistry. So much for historic *versus* poetic and pictorial truth. Nothing can be more vivid than the antithesis of the two scenes Mr. Egg has selected. In the one we see the Duke in 'the bower of Clefden and of love'; and in the other lying dead in the 'worst inn's worst room.' The contrast might have been heightened by making the gilded alcove of the poet a little more gilded and gay, and somewhat more brilliantly lit. In the first picture we see Buckingham a little flushed with wine; it has heightened his colour, lit his eye with a feverish brilliancy, and set his arch mouth quivering

with wickedness and wit. He is sitting as president of the evening; and a ringletted beauty, perhaps the siren Shrewsbury, holding a glass in one hand, is about to crown his periwig with a coronet, as if acknowledging him the lord of the night's misrule. On his other side leans the Merry Monarch, with his well-known black wig and deep-lined swarthy features. In the foreground, and at the opposite side of the table, are cavaliers and loose-bosomed beauties of the Nell Gwynn family and the Lely dress,—their eyes glittering with excitement, and all holding up their glasses, as if drinking the health of their host. On the right, a fellow of the Tom Brown or D'Urfey character turns up his glass to show the absence of heel-taps. Another gallant has leapt up on a red-cushioned chair, and seems, in a fit of bacchanalian frenzy, to be about to fling his empty glass at the moon, that shines in through an open window at the back of Buckingham with a calm and reproachful light. This picture is, however, not gay enough; and the effects of light and shade, such as Buckingham's flowing white satin dress, against the deep violet of the night sky and the bright red of the chairs, contrasting with their shadows below, are very wild and solemn. And then that terrible death scene, so real and ghastly in its Defoe-like touches! In a low, dreary room, shocking from its desolation, lies the dead fop, his blue ribbon still covering his black heart: the red velvet of his dress, and the unrolled garter that dangles from his knee, dreadful contrast to the sordid bed-clothes and the yellow valance that flaps from the rickety framework of the dirty bed! His wig, its scented powder bedaubed with dust, lies on the uncarpeted floor beside a sponge and a basin, typical of disease. Beneath the foggy, yellow window-panes broken out at the top, as if in delirium, lies a crushed butterfly—an admirable touch of genius. How it oppresses the heart to look at that stiff limb, that thin arm that has clutched the quilt in the death agony, and that head with its vacant eye, sunken jaw, and waxen mask! May we dare to suggest that a glimpse, through a broken window, of the real scene, the dreary windswept grey moor, might have been well introduced? And perhaps more impressive than the shut door would have been, either a glimpse of drinking and rustic revel below, or mere bare stairs, with say a streak of watery sunlight touching a single landing. Mr. Egge's other picture of *Emmet in Prison* (136) is full of passion; and the squares of sunlight on the dull, dark wall give a strange reality to the desolation of the scene. We have seldom seen more absorption of grief than the artist has thrown into those staring eyes and that trembling mouth. The head of Emmet laid on his shoulder, tells of grief deeper than even that woman's, convulsing a stout heart, and filling the mind with a foretaste of death and of the grave.—His third work, *Through the green shade wandering* (127), though merely a sketch, is as complete a reproduction of an age as one of Scott's heroines would be were she to walk out of the Waverley Novels.

Mr. Macleise has a picture better than usual in colour, equally powerful, less mannered, and with not less vigour; yet displaying more breadth than his last year's work. It is dramatic, picturesque, imaginative, and full of detail; yet with no very great sentiment, and too masculine and sinewy to possess much subtlety of poetical feeling. The painter has selected the *Wrestling Scene from 'As You Like It'* (78), and brings before us the moment when the struggle commences. Rosalind and Celia—rather like the old Irish-maiden type of beauty that we all know by this time, and rather yellow and grey in colour, as usual, but still beautiful—are looking with sympathy on Orlando, who, under his brows, is gathering inspiration from their eyes; while on the side of one of those raging Herods of Dukes that Mr. Macleise delights to paint, is that brawny Hercules, Charles, looking with contempt at the strippling of a David who is to give him a fall. Touchstone, bright in red and yellow motley, squats on the ground at the feet of Orlando, and looks up archly at his lady mistress. A envious courtier and some make-weights—self-denyingly kept back—make up the scene. The background is an Elizabethan mansion, exceed-

ingly appropriate,—which is more than we can say of many of the details. In imaginative selection we see little possibility of selection between pure truth and pure fiction; but here we have an Elizabethan house with a Victoria conservatory,—a nondescript Duke with barbaric Saxon buskins and a Louis the Tenth hat,—a mediæval jester,—and passion-flowers, which were first brought from South America! What a patchwork is this! and what a want of that unity which Scott threw over his creations. In expression, the picture is not first-class,—though the Duke looks proud and cruel, the wrestler insolent and defying, and Orlando calm and confident. One of the best faces is the old courtier with the gold collar, who is anxious and diplomatic. The leaves in the foreground are much broader than usual, and breadth throughout is better maintained; while the flesh is warmer and healthier. The position of that bull-headed wrestler, with his folded arms and one hand feeling the muscles of his arms, is admirably contrived. His hair would have been better of the crisp, bull-hair type.

But the comet—the burning star—of the Exhibition is Mr. Millais's *Rescue* (282),—a picture that would be cheap for any public office wishing to save coals in hard winters. Not that, with some heretical exceptions, it is not a work of force and originality, full of purpose and sentiment, and daring endeavour to paint the poetry of English nineteenth-century life:—the life we, and not others live. It is, however, certainly more tricky, and less full of honest thought than the 'Order of Release.' The mechanical part is good; but there was little room for imitation. It represents a fireman rescuing three children, and descending the burning stairs with them on his back and in his arms. One of the children, frightened at the scene, struggles to his mother's arms; who kneels, as if thanking God for their delivery. We are sorry, however, to say, that the last-named lady seems to have already suffered much from the flames, having saved a voluminous night-gown, but lost the greater part of her body; which, with great magnanimity, she forgets in joy at the sight of the children. The children want numbering; for we find ourselves confusing No. 1's legs with No. 2's head; while No. 3's body is still a great desideratum. Composition, of course, is a mistake; otherwise the eldest boy might do his terror a little less awkwardly. We allow the mother looks ecstasically grateful (but joy is selfish, and the gratitude is premature); the fireman is manful and business-like; and the children turn anxiously towards the fire,—but yet expression does not seem the main point of the picture, which is the wonderful crimson glow that reddens the boy's night-gown and the fireman's helmet, contrasting with the quiet blue moonlight on the roof, seen through the hall window. A glimpse of a crowd might have been introduced to give a sensation of terror, by hinting at the confusion of the night, when, as Schiller says,—

Roth wie blut
Ist der Himmel,—

when the air is hot as a furnace, and one's home grows in an hour into a burning grave. However wonderful as a pictorial effect, we can hardly fully assent to the truth of the crimson glare which pervades this picture, and would render it a perfect blessing to the people of Nova Zembla. In the detail, the leather hose of the engine running over the bright Turkey carpet is happily chosen to convey a sense of the anomalies of such dreadful interruptions of domestic peace. The face of the fireman is very good: thoroughly English, cool, determined, and self-reliant, and, what is more, of that type of feature that any physiognomist would at once recognize as common among his profession. The mother is plain, but that might happen, and fantastically wild, which need not be.

Mr. Hart has two pictures more than usually successful. The *Captivity of Eccelino* (225), and *Othello and Iago* (327). The first is full of thought, the second is an admirably painted bit of costume, and little more. The first picture represents the end of that Eccelino, the despot of Padua, for whose special behoof Dante, in the white heat of his undying hatred, heated a special hell. After

many crimes, and having trampled God's and man's laws into a mire of blood beneath his mailed feet, he was at last driven to earth, at Soncino, where he refused to speak, tore off the bandages from his wounds, and died in fact as he had lived, a man worthy of the empire of evil. A complaint against Mr. Hart is, that instead of giving us a monster who dies blaspheming, he presents us with a saintly apostolic man who seems the incarnation of misunderstood benevolence. He is the sort of man to have "made a fine end," and to have gone away "an it had been any Christom child." The men in armour and the attendant priests are all excellent pieces of painting.

We cannot congratulate Mr. Leslie on his work of this year. After a hard and loving look at it, it really seems to us nothing but a *caput mortuum*. It is the old story of Sancho Panza and his forbidden dinner. In no face is there much expression but in that of the right-hand attendant, and that might as well be away. The detail is meagre, the colour poor, and the totality feeble—though an air of good humour pervades the whole.

Mr. Frith, exhausted by his masterpiece of last year, is playful, and no more. His best work is *Maria tricks Malvolio* (108),—a pretty sparkling bit of light and shadow, with a pretty sourette holding a sealed letter. Of the subject it has nothing; the dress is false, for the fardingale is no fardingale; she has no ruff or hood; and Elizabethan letters, let Mr. Frith remember, were tied with silk as well as sealed. But we look at the arch face and forget all imperfections. The moment chosen, we should mention, is that in which the "sweet nettle of India" throws down the letter that is to gull the sour-visaged steward. Mr. Frith is certainly the painter of the genteel and beautiful, and his execution and colour are so smart and dainty that the very piquancy delights, whatever be the subject. Another clever sketch is *Lovers* (126), a charming bit of modern life poetry, full of grace and tenderness; backed by a pleasant landscape. The modest pleasure of the lady and the insinuating fondness of the lover are admirably given, and with all the delicate force and vividness of the master. Equally brilliant, but with less subject, is *At the Opera* (305). This is merely an "angel" in white satin, leaning back in a sort of reverie at the Opera. The execution of this is marvellously light and elegant, and has a high-bred character very pleasant to the painter's eye. The face is beautiful, thoroughly English; and it is a pleasing characteristic of Mr. Frith's talent that his beauty is varied and never monotonous.

No picture in the Exhibition attracts more interest than the *Procession of Cimabue* (569), by Mr. F. Leighton, a young artist who, we believe, has studied in Italy. Amateurs who only admire admired pictures, and critics who are ill to please, disarmed by the Queen's purchase of the picture, stop and gaze and smile where they might, perhaps, have sneered or frowned. There can be no question that the picture is one of great power, although the composition is quaint even to sectarianism; and though the touch, in parts broad and masterly, is in the lesser parts of the roughest character. The scene represents one of those celebrated events of Italian Art-history preserved for us by that pictorial Boswell, Vasari. When Cimabue, one of the first Florentine painters who broke through the trammels of Byzantine Art, had completed his celebrated 'Madonna,' it was carried in procession to the church for which it was destined. In the groups that fill the street the artist has, with great propriety, introduced Giotto, Arnolfo di Lapo, Taddeo Gaddi, Andrea Tafi, Nicolo Pisano, Buffalmacco, Memmi, and Dante. The picture, which is a long horizontal one, is full of figures, and yet they neither crowd nor jostle. There is no impetuous rush of life, but all moves on as calmly, religiously, and silently, as if the whole were a dream where sounds are implied but never heard. Above the figures rises a high grey wall, which gives a grandeur and breadth to the whole, for it is only interrupted in three places,—once by a confused vine-trellis to the right; in the middle by the picture banner and the long green leafy chains that keep it steady; and to the

left by a group at a window. Stately before his work paces the acute-looking painter, holiday clad in white, crowned with laurel, and holding by the hand the boy Giotto, still wild from the sheep-cote, and staring with untamed eyes at the musician bending down and struggling to tune his theorbó,—the maiden beating the dulcimer,—the children scattering gilliflowers,—and the strange, black-eyed, swarthy troubadour. Behind them comes old Gaddi in a red gown, meditative, and his hands thrust behind his coat-tails with the air of a connoisseur,—and behind him are the Paul Veronese group, two mild men, and between them a black, bushy-bearded, red-capped "doer" of brawny mind. Leaning against a wall stands Dante, cold and soured, dreaming of Hell, and fancying he sees a procession in an avenue of Purgatory; and yet with all this the scene is a sheer abstraction, and there is no rabble and no sense of crowding life. With all our admiration at this display of painter-like ability, we are forced to observe upon the false treatment of the waxed flesh, the unmitigated colour of the drapery shadows, and amidst the want of a psychological unity the positive linear interruption of the fiddler who backs against the hero of the piece.

Mr. Poole cannot help being poetical; but his *Seventh Day of the Decameron* (457) is no particular advance upon the moonlight scene of last year, except that this picture has more of the yellow of lamplight, than the pale, mellow gold of a harvest moon. We are sorry to see here his same straggling sort of horizontal composition, of which the eye is unable at once to seize the salient points, and wanders about inquiringly in a baffled, confused manner. The figures by the lake, in the ladies' valley, are singularly beautiful in face and graceful in attitude; but it seems a conventional, insipid plan for a painter to make his actors all equally beautiful, and it certainly is a foolish self-denial to wilfully reject the fine antithesis of a wild or grotesque face, for Nature is never monotonous. We must, too, protest against the gross neglect of perspective in the two colossal figures seated under the distant tree. The great charm of the picture is not expression, but the delicious enchanted atmosphere in which every object seems to float.

We do not care very much for Mr. Cope's *Death of Elizabeth Stuart, at Carisbrooke Castle* (161). There is something almost ludicrous in the way in which the doll-like body is stretched in the window-sill, with its head on that immense book, and the alarmed man, with the helmet too large for him, who rushes in, is a strange dummy. To say that the painting is excellent would be an insult to so pleasing a painter. We think, in truth, he has thrown away a partizan subject, capable of having been treated with pathos, if—as is always the case with partizan painting—the Puritan cruelty was highly over-coloured. In this child we ourselves see no guillotine victim of mob ferocity, but, as it were, a flower that growing up some summer morning between the chink of a street pavement, is trod down by the first rush of life when the city awakes and begins to move and stir.

Mr. Brigstocke's *Prayer for the Victory* (540) is an immense mistake, and is one of the tamest religious pictures we have ever seen.

That sovereign of Spanish scenes, Mr. Phillip, appears this year in his old Scotch scenes, and although equally successful in composition and character, is hot and brown in colour. His picture is called *Collecting the Offering in a Scotch Kirk* (298), and is evidently painted by a somewhat sarcastic observer of what Charles the Second called "an ungentlemanlike religion." The scene is a Presbyterian pew, with an elder, swathed in a brilliant green plaid, holding out the "brod." At one end a prudent well-to-do man is fishing for a small coin in a profound pocket, while a mother is coercing a shy child to put its "baubee" into the dish, aided by a red-haired brother who is sitting at the table; while in the distance a conceited preacher is giving out the hymn. There is much character in the shrewd well-to-do elder, whose clear cold eye takes in the whole scene at a glance. The texture of his plaid is as masterly as anything Mr. Phillip has ever done.

Mr. W. J. Grant's *Apothecary and Romeo* (506), though caricatured in the principal figure, is a meritorious picture, and the glimpse of masquerading seen through the door is well contrived to heighten the misery within.

Mr. Stanfield's great historical landscape, *St. Sebastian during the Siege* (545) represents the British troops taking possession of the heights and convent of St. Bartolomeo. The day is one of those lurid, cloud-laden days, when a strong sense of evil seems to press upon earth and sea. The waves are silent and level, only just creaming in lines of foam around the base of the rocks and the edge of the shore. In the foreground, dismal indications of the horrors of war, are the shattered walls of the convent, with the church bell lying amid burnt beams and rent stones. The ground is strewn with broken gun-carriages, shivered wheels and torn accoutrements,—while a wounded soldier, raised in the arms of a comrade, gives a touch of human emotion to the scene. To the right, some cottages are sending up volumes of spark-lit smoke, while the citadel looks calmly down on the marching troops, the musketeers, the gunners, and all the pomp and circumstance of war; while, on the other side, Wellington, with a sweep of his glass, already sees the place conquered and the English flag waving on its summit. Out at sea is a low, island rock, on which a few men have planted a flag and are making reconnoissances. The whole is painted with broad ease and power, and the figures are, as usual, effective and picturesque.

Mr. Roberts, in his *Rome* (594), has achieved a triumph in the epical landscape, worked out with a grand and poetical comprehensiveness in his sketchy yet firm manner. A red light fills the sky, tinges the pine trunks, gleams metallically on the roof-tops, and incarnadines the Tiber, as when the slaughters of Marius dyed its yellow flood or it rolled a bloody tribute to the sea from Nero to Neptune greeting. In the foreground are dancing peasants, in bright-coloured kerchiefs,—dancing, grape gathering, and laughing; while to the left a crowd prostrates itself before the upraised Host round the steps and entrance of a church of the Seven Hills,—emblems of pleasure and superstition, the idols of this graveyard city, whose glory refuses to die out and seems almost to have won the gift of immortality. Kingdom, republic, empire, papacy, surviving all,—bearing on through the days of the Etrurian Lares and of Mars, appeased by many victims,—fusing down even Christianity into a distorted resemblance to its old Paganism; and still the same hills, and the same river, and the same broad, desolate battle-field outside the walls, and the same horizon of hills, with Soracte and its snow-peak ruling all. Half the history of the world has taken place at Rome, now the city of Art and memory,—where dead Cæsar looks down on the Carnival, and Rienzi's ghost scowls at the Pope's guards. Can Baalbec, Nineveh, or any city or ruin but Jerusalem, dispute precedence with Rome?

FRENCH EXHIBITION.

THE great picture this year is M. Paul Delaroche's *Stratford going to Execution* (No. 42), lent by the Duke of Sutherland. It is almost too well known to require comment. Stratford is kneeling at the foot of a prison wall, below a grating, from which emerge Laud's hands, which are outstretched in benediction. On either side stand the halberdiers and pikemen; forming a powerful picture of deep feeling, bearing a strong historical impress, while a mournful and solemn atmosphere pervades the whole. The second work by this master is *Christ's Agony in the Garden* (41). This is an abstract, religious picture; our Saviour being represented kneeling and clasping a sacramental cup, while the halo from his brow glimmers in the darkness. The face, though not a triumph, is very sorrowful and holy, but the body seems scanty and meagre.

M. Ary Scheffer has nothing this year equal to his Dante scene. His *King of Thule* (176) seems to us merely a costume-study; the face has little expression, in spite of the oily tears that steal down the monarch's leathery features,—which are boldly and admirably painted. We miss this painter's pale holy faces, with their up-

turned glances of pure faith and love. This head does not tell the story. The King is alone, and not surrounded by the Court; and we have no indication given of his peculiar fondness for the treasured cup. The most singular thing about the picture is its proof of the artist's freedom of manner; his usual colour, style, and subject being here all changed.

That most versatile of men, M. Biard, appears in great force, in *genre*, caricature, love, and sentiment. His *European Travellers off Cape North, in a Lapland Fishing-Boat* (6) is a wild, characteristic scene; but telling no story. It is, however, in colour and force, perhaps, superior to a far better picture—*The Pirates* (5). The moment is dramatic. Part of the crew are attempting to decoy an approaching vessel; while the rest lie flat on the deck ready for boarding. The chief call-bird is a strapping Negro, dressed up in a bonnet, shawl, and parasol to represent a lady passenger, a sham officer having his arm thrown round his neck. Another bony sailor has a girl's straw hat on; while a white-whiskered captain, attired as a merchant, is beckoning the crew to lie still. One savage fellow in a straw hat, half naked, and with a knife between his teeth, is running up on deck. The leader of the gang seems a *Long-Tom-Coffin* of a man, who is running his eye along an immense musket-barrel, and motioning with his hand for caution. In another part of the vessel a barefooted sailor, standing tip-toe on a powder-barrel, is playing the fiddle; while a simple-looking carpenter is joining in the stratagem. *Henri IV. and Pleurette* (7) is a beautifully-painted landscape; but the figure of the recumbent girl in the wood is tainted by French voluptuousness,—so much so, that few English galleries would give it admittance. The face of the girl is of singular beauty, but that of the approaching lover is not much like the arch monarch, if any of Lavater's thirty portraits of him may be trusted. The incident of the goat nibbling at the rose of the maiden's garland is, of course, no accidental insertion. *Tycho Brahe's First Induction to Astronomy* (10) is a pleasing episode in the history of genius,—and the up-turned face of the boy is full of fervour and beauty, while the mechanical details are admirably touched. *The Poste Restante* (8) is an awkward composition of coarse humour coarsely painted; much more clever is *Newly Decorated* (9). It represents a newly-elected Chevalier of the Legion of Honour with his red ribbon flaunting at his button-hole rushing headlong under the showers from a mason's scaffolding which threaten him with dirt and mutilation.

That great female painter Mlle. Rosa Bonheur contributes three works:—the *Charcoal Burners* (21), a *Team of Oxen* (22), and *Calves* (23). The first is the best, and is one of the leading pictures in the Exhibition, remarkable for its power, vigour, force, and the singular quality of its colour and chiar-oscuro. The subject is nothing but a piled charcoal waggon in a copse surrounded by smoke from some fire within the forest. The waggon with its black sacks is drawn by white buffalo-like oxen. They face the spectator, and literally protrude from the picture. The foreground is grey, pebbly heather. The colour is sombre and lurid, and the *impasto* massive.

M. Le Poittevin, always picturesque and vivid, has several small pictures:—*A Winter Scene in Holland* (130), *The Shrimper* (131), *The Message to the Admiral* (132), and *The Rising Tide* (133). The two last are the best. The second is a mere sketch, and represents the children of a fisherman on an isolated rock surprised by the tide, and clamouring for assistance,—the froth and fury of the yeasty waves are well conveyed and with little labour. 'The Message to the Admiral' is a spirited Van der Velde sort of scene, with soldiers in a rich barge, the trumpeter bending back to fling his whole breath into his instrument.

M. Horace Vernet's two pictures are not very interesting, at least, for him. His *Joseph sold by his Brethren* (200) has no Scriptural feeling, and is a mere cleverly-caught Asiatic group. There is much bad taste in the revolting prodigality of blood on the man's arms, on the knife, and streaming from the goat's throat. We need scarcely say, in other respects, the picture is a marvel of rapid

talent. The dead goat and the Ishmelite's woollen dress are choice bits of painting. *Victoria, a Peasant Girl of Albano* (201), is a portrait of a young Italian woman.

M. Meissonier's *Lansquenec Guard* (144) is a most dainty little bit of Flemish military life, finished like a miniature, and yet broad and effective.—Equally delicate, but softer and more effeminate, is M. Plassan in his *First Whisper of Love* (161).—*The Message* (162).—*The Concert* (163).—*The Mandoline* (164), &c. M. Plassan is a master of the Louis-Quinze dress, and all his figures are graceful and aristocratic; his faces beautiful, and free from subtleties of expression; his composition is pleasing, and his colour bright.

M. Schopen's *Judgment of Solomon* (177) is a successful rendering of an old subject, well drawn, and good in colour and composition. The face of the woman to the right is of rare beauty; and about the whole there is an impressive and statuesque sense of repose, which is impressive.

Almost the only good landscape is *Chamouni* (183), by M. Thuiller, and this is dry and gritty in colour, but still brighter and more airy, particularly in the distance, than any French *payage* we have seen for many a day.

M. Dubufe is highly finished, and insipid as usual, for his heads are portraits, and little more. *The Family of the Absent Soldier at Morning Prayers* (48) might be any group praying, with the usual old father, young wife, old grandmother and young child.

FINE-ART GOSSIP.—A correspondent of the *Leeds Mercury*, after quoting the paragraph from our columns on the failure of a Yorkshire Exhibition of Fine Art, and the consequent breach of an understood contract with the artists who had generously contributed their works,—by which these latter were inconvenienced in many ways, adds:—

"This, as many of your readers will at once perceive, relates to the Leeds Academy of Arts: the facts are correctly stated, and the caution to artists deduced from this lamentable state of affairs is not only warranted, but is certain to have its effect so far as Leeds is concerned; and we may, therefore, resign any feeble hope we may have indulged of having a periodical Exhibition of pictures in Leeds. This department of Art must relapse into the sleep from which the abortive attempt of the Academy has failed to arouse it. It cannot be denied that this is a very sad and disgraceful affair."

After contending at some length that the public of Leeds must share the discredit of this transaction with the managers of the institution in question, the writer continues:—

"Now, should not an effort be made to wipe off the disgrace so far as possible? granting that the conduct of the Academy has not been characterized by absolute 'wisdom,' ought they to be left to bear among them the whole cost of the failure, which would at least have been less onerous if the public had in any degree responded as they ought to have done to the invitation to a really intellectual treat? I think not; and that for the credit of Leeds, some portion of the charges should be liquidated by a public subscription, and the threatened proceedings averted."

A proposal so obviously just, of course gains the support of the journal through which it is made. The Editors of the *Leeds Mercury* observe:—

"We concur in the opinion of our Correspondent, that it will be a discredit to the town if no effort should be made to raise the means of returning the pictures borrowed for the late unfortunate Exhibition to their owners. We think the Exhibition was opened far too early after that of the previous winter; and we do not say that the public ought to be answerable for errors of judgment in the managers: but still the friends of Art in Leeds would act well and generously, if they combined to prevent a public disgrace and severe individual injury from being entailed by that Exhibition. We shall gladly be among the contributors."

All this is very well, and conciliatory. Thus appealed to, we cannot doubt that a community so wealthy and so liberal—so conscious of its fair fame abroad, and so nobly jealous of its commercial honour—will satisfy all reasonable claims, and render to all the justice to which they have a right. A disposition, thus frankly expressed, to atone for a wrong committed, we must believe, rather by negligence than by deliberate intention, will go far to cancel all remembrance of the hurt.

Preparations are being made at the Rooms of the Society of Arts, in the Adelphi, for an Exhibition of the Pictures of the late John Chalon, R.A., and of his brother, Alfred Chalon, R.A. The Exhibition is expected to open, on the 6th

of June next, with a private view to the members and their friends: after which it will be open to the public, on payment of one shilling.

High fees have deprived Canterbury Cathedral of a new sculptural illustration.—"A memorial," says the *Shrewsbury Journal*, "to the late Gen. Cureton, executed by the sculptor Westmacott, is about to be placed in St. Mary's Church, Shrewsbury. The deceased officer, who fell in the Sikh War, was a native of this country, and the monument is the result of a subscription among his brother officers in India. After the memorial had been finished, it was found that the funds were not sufficient for the enormous fees required to erect it in Canterbury Cathedral; and, as the late General was a native of Shropshire, it was considered that this county was as fitting a place for it as any; and the Committee of Management determined to place it in St. Mary's Church, as the principal one in the town. The monument represents the recumbent full-length figure of a dead warrior, draped in a military cloak, the head supported on the breech of a cannon, and the hand, bearing a sword, resting on the chest."

The inner windows of the first gallery of the Scott monument at Edinburgh are to be filled with stained glass, painted with effigies of St. Giles and St. Andrew and armorial bearings. The cost will be about 300*l*.

The Dresden Gallery—it may be useful to some of our readers to learn—will be closed on the 15th of this month, for the purpose of moving the pictures to the new Museum,—an operation which, in so large a collection, will probably occupy several weeks.

The Berlin Museum has just received three sarcophagi, adorned with relics of early Christian Art, and discovered at Rome. One of these was found in 1616, in excavating the foundation of St. Peter's.

A valuable collection of engravings, the property of J. H. Roby, Esq., was sold last week by Messrs. Sotheby & Wilkinson. Some of the finest were contemporary portraits of Queen Elizabeth and Cromwell:—the former returning thanks at St. Paul's for the defeat of the Spanish fleet, in all the grandeur of ruff and jewelled fardingle;—the latter, in armour, between two pillars—emblems of stability and order. We had him again in caricature, dancing on the tight-rope, preaching at Worcester, on horseback, and, lastly, lying in state. Besides, there were some curious prints connected with the Gunpowder Plot, and some rare plans of London. Portraits of that exceeding double-chinned villain, Titus Oates, the image of sensuality and triumphant cunning, and portraits of the Pretenders (old and young) contributed to form a valuable collection.—Some articles of *virtù*, from the same house, are to be sold, next week, by Messrs. Christie & Manson. They consist of Palissy ware, Indian idols, canoes and Roman antiquities.

MUSIC AND THE DRAMA

SIGNOR and MADAME FERRARI beg to announce that their ANNUAL CONCERT will take place at the HANOVER SQUARE ROOMS, on WEDNESDAY EVENING, May 16, to commence at Eight o'clock. Vocalists: Miss Dolby, Madame Ferrari, Mr. Augustus Braham, and Signor Ferrari; Misses Augusta Thomson, Banks, Haack, and Favelli (Pupils of Signor Ferrari); Mademoiselle F. Justine, Mlle. V. Sterdard, Bennett, Mr. Aguilier, Herr Jansa, Signor Platti, and Signor Regondi. Accompanist: Signor Pinastri.—Tickets, 7*s*. to be had at the principal Music-sellers; Reserved Seats, 10*s*. 6*d*., to be had only at Signor and Madame Ferrari's residence, 69, Upper Norton Street, Portland Place.

ST. MARTIN'S HALL.—Mozart's 'REQUIEM' Beethoven's 'CHORAL FANTASIA,' and Mendelssohn's 'FIRST WAGPURG NIGHT' will be performed, under the direction of Mr. John Hullah, on WEDNESDAY EVENING, May 16. To commence at Eight o'clock precisely, to commence at Eight o'clock. The Orchestra will be conducted by Mr. Alfred Mallon. Miss Palmer, Mr. Herbert, Mr. Thomas; Pianist, M. Alexandre Billet.—Tickets, 1*s*. and 2*s*. 6*d*.; Stalls, 5*s*.; may be had at St. Martin's Hall, and of the Principal Music-sellers. To commence at Eight o'clock.

MISS DOLBY and Mr. LINDSAY SLOPER'S ANNUAL GRAND CONCERT will take place at ST. MARTIN'S HALL, on WEDNESDAY EVENING, May 16, to commence at Eight o'clock. Vocalists: Miss Dolby, Miss Amy Dolby, Mr. Sims Reeves, Signor Belletti, M. Saindon, and M. Benedetti. The Orchestra will be conducted by Mr. Alfred Mallon.—Stalls, 1*s*. each, and Reserved Seats, Half-a-Guinea each, to be had only of Messrs. Cramer & Co., 201, Regent Street; at Ebers's Library, Old Bond Street; of Miss Dolby, 4, Hinde Street, Manchester Square; and of Mr. Lindsay Sloper, 7, Southview Place, Hyde Park Square. Gallery Tickets, 2*s*. each, and Area Tickets, Half-a-Crown each, may be had at all the principal Music Warehouses and Libraries.

MUSICAL UNION.—H.R.H. PRINCE ALBERT. Patron.—TUESDAY, May 16, half-past Three.—WILLIS'S ROOMS.—Quintet in A, Mendelssohn; Trio, E minor, Planoforte, &c., Spohr; Quartet, No. 2, in G, Beethoven; Solo, Contrabasso; Solo; Planoforte. Executants: Molière, Cooper, Hill, Goffin, Platti, Rottstein, and Halle.—Visitors Tickets to be had of Cramer & Co.; Chappell & Oliver, Bond Street. Doors open at Three. Letters to be addressed to J. ELLA, Director.

ROYAL ITALIAN OPERA.—The first of the two novelties, promised by Mr. Gye for his present season, was produced on Thursday last.—For some sketch of the story of 'Il Trovatore' the reader of the *Athenæum* is referred to a Correspondent [No. 1356], who endeavoured to disentangle its mazes for our instruction. To ourselves, even with this light thrown on it, the fable is only partially intelligible;—a bad imitation of the most hackneyed French *drame*, combining certain violent situations, originally belonging to 'La Juive,' 'The Gipsy,' and half-a-dozen other operas, *ballate*, and *Porte St. Martin* pieces. By the choice of his subjects we sometimes can gauge a composer as well as by his melodies. Bellini may have known even less of the scientific processes of composition than Signor Verdi, (whom report declares to be a thoughtful, cultivated gentleman, as anxious, "according to his measure of light," for dramatic reality in opera as Herr Wagner himself,) nevertheless, Bellini contrived to appropriate two of the best Italian opera-books ever written—those of 'Norma' and 'La Sonnambula,'—both full of interest,—both illustrating *character*, and thus less perishable than opera-books solely devoted to *situation*. Such selection is neither wholly a matter of chance nor of managerial caprice; but is, partly, referable to that feeling for the stage, tempered by an instinct for contrast, beauty, and simplicity, which establishes the existence and assures the fame of a composer for the theatre. No such merit of the kind exists in the *libretto* of 'Il Trovatore,'—a miscellany of forced, yet familiar, melo-dramatic combinations, owing such little individuality as it possesses to the gipsy troop, who pass through its labyrinths of crime, sorrow, and mystery. Among these—as was to be seen on Thursday—a great dramatic artist has managed to find materials for an effective personation.

It may be discerned in certain portions of the music—more strongly, perhaps, than in the best portions of 'Rigoletto,'—that Signor Verdi has remembered the promise announced by him of increasingly forsaking false stage-effect in favour of truth and nature. The gipsy chorus, which opens the second act, is good, till the stale Italian *cantilena*, which brings in the anvil,—(weak anvil in comparison with the utensils employed by Spontini in his 'Aldido.') The 'Miserere' behind the scenes, with the heroine on the stage and the hero in the tower, is effective as a concerted piece,—being musical and melancholy. In the fourth *finale*, again, the *terzetto* 'Parlar non vuoi!' is a fair specimen of Signor Verdi's desire to produce effect by the combination of different emotions in regular musical form. But throughout 'Il Trovatore,' as throughout every opera by the master with which we are acquainted, these gleams of purpose and intelligence are relieved and contrasted against a general ground of commonplace,—than which little more monotonous in its mannerism can be conceived. The dash which may be found in the *cabaletta* 'Di tale amor,' with its *staccati*, and its sighs or sobbings, and its snatch at high notes by way of brilliancy, is as old as 'Ernani.' The *cantabile* for the tenor, in $\frac{3}{4}$ time, and with a plurality of flats for key, has been written for *tenore* and *baritone* one hundred times, if once, by Donizetti. The movement of the *stretto* to 'Cruda sorte,' in Signor Rossini's 'Ricciardo e Zoraide,' the employment of principal voices in unison,—whether it be placed or misplaced,—are anew resorted to here, with a coolness nothing short of curious, in one who believes that he has a mission, and professes himself to write on "a system."

We may return to speak of 'Il Trovatore,' with reference to a point or two overlooked in the above notice of the music. For the moment, however, we can merely say, that the opera entirely succeeded on Thursday. The singing of Mlle. Ney as *Leonora*,—the singing and acting of Madame Viardot as *Azucena*,—and the beauti-

ful voice and suave cantabile of Signor Graziani,—are all such as to advance the respective artists in the good graces of the public.—The orchestral and choral execution was throughout excellent; and the opera is placed on the stage with due beauty of scenery and characteristic costumes.

HAYMARKET.—A version of 'Angelo, Tyrant de Padoue,' altered from the French of Victor Hugo, under the title of 'The Actress of Padua,' was produced on Friday, in order to give Miss Charlotte Cushman the opportunity of appearing in the character of *Tisbe*, the heroine. A more perilous selection of a new drama could scarcely have been made. It pleads for the rights of passion against the wrongs of matrimony,—the husband, as usual, being removed as an impediment to the happiness of a pair of guilty lovers. It is *Tisbe's* triumph that she has effected this purpose, and she dies exulting in the feat. The poverty of invention displayed in this hackneyed stage-arrangement deprives the dénouement of novelty, and certainly of merit. What Victor Hugo designed was to illustrate the war of class interests in a corrupt state of society, by upholding a theatrical wanton as better on the whole than a noble lady whose affections had wandered from a tyrant lord. *Tisbe* professes no pride in her art, represents none of its dignity, and displays none of its feelings; but merely obtrudes herself as a member of a despised caste, whose highest boast is that, after all, it is no worse than the more favoured orders,—if not somewhat better, because less hypocritical. An *artiste* without moral elevation one would have scarcely thought an eligible heroine for an ambitious drama. The other characters are, as we have said, more despicable still; and, from their misrelations, we have a series of accumulated horrors at once revolting and exciting. There is no attempt at veiling the vice; it stares the spectator out of countenance with its hideous effrontery, and revels in the display of its unabashed deformity. In its conduct the piece is a melo-drama,—the dagger, the bowl, and the crucifix, to say nothing of a jewelled key, being the material agents of effect. Miss Cushman acted the part with marvellous energy, determined on making a strong impression, and extorted continual plaudits.

ADELPHI.—On Monday, Mr. Wright returned to this theatre, and was received with a tumultuous welcome. His reputation is identified with the class of pieces produced on its boards, and the latter have scarcely seemed themselves since his departure. The announcement is confined to a temporary engagement, but in all probability the interests of all parties will induce a prolonged alliance. The play was 'Paul Pry,' and the hero was illustrated by the actor in his richest style. It was clear to the audience that Mr. Wright was 'i the vein' for humour;—it was equally clear that they were willing to be amused:—the tide was at the full, and the laughter was immense. To this we have no objection;—but, according to the old saw, "we should be merry and wise," and liberty should not pass into licence. Mr. Wright wandered from the text, and in the height of his hilarity uttered impromptus which, however effective at the moment, will not bear after-reflection. Hamlet's instructions to the players forbid the practice, even to the clowns of the stage. Mr. Wright, we believe, claims to be considered an artist, and no abuse can be more mischievous to the interests of true Art than what is professionally called "gagging"; we trust, therefore, that he will no longer administer such a stimulant to the "barren spectators," whom Shakespeare rightly directs his actors to despise. The house was full.

SADLER'S WELLS.—This week has been devoted to Mrs. Keeley, who appeared on Monday as *Wild Meg*, in the drama of 'Sea and Land.' She was well received by a numerous audience, and acted with force and discrimination. The Adelphi experiments here continue to prosper.

SURREY.—Mr. Phelps's engagement at this theatre has led to the production of 'King John,' in which Mr. Creswick acted *Faulconbridge* with

much talent. The tragedy was well mounted, and respectably cast. That seldom-performed tragedy 'Venice Preserved' has also been reproduced.

MUSICAL AND DRAMATIC GOSSIP.—Concerning some of the music of the past week remark may take place of report. To begin with the Opera at Drury Lane. The directors are selecting their operas strangely. *Don Pasquale*, the part which even Signor Ronconi declined to touch after Signor Lablache, is not a character for Signor Susini to handle. The "serenade," after having belonged to Signor Mario for so many years, is above the reach of Signor Bettini. But those who manage Drury Lane may appeal for precedent to Mr. Lumley,—since he, too, ordered his proceedings by that "rule of thumb" which calculates that any four singers can sing and play what any four singers have sung and played before them, and that the public will detect small difference betwixt pure silver and *alabata* plate, so long as pen and ink declare *alabata* to be more precious than the old-fashioned metal. It is a pity, we repeat, that a clever pair of singers like M. and Madame Gassier should have placed themselves so disadvantageously. But enough concerning this Opera-fit:—"a fit," we imagine, which may presently pass, as the German Opera-fit passed a twelvemonth ago, with such discordant phenomena as crowded houses, rapturous plaudits, all but unanimous recommendation in the press, and for result, "leather and prunella."

The programme of the concert of the *Harmonic Union*, on Wednesday evening, offered, besides other pieces, Mr. W. S. Bennett's overture to 'The Naiades,' and Handel's 'Acis,' with Mozart's accompaniments,—the scored *Musette* which, in Mozart's edition, divides the two acts being omitted. We cannot like Madame Rudersdorff and Herr Reichardt so well as more than one English *Galatea* and *Acis* whom we could name. Both sing correctly, but neither with charm; and charm is eminently claimed for the "wretched lovers" who are to contrast with "the monster *Polyphe*" in Gay's *Serenata*.

In further illustration of the remarks offered last week, another vindication of English progress may be pointed to, in another of Mr. Mellon's *Orchestral Concerts*, given on Monday last, at which Mr. E. Baché, who is one of our most rising musicians, played a new composition: of which we hope to have some other opportunity of speaking. For the *Athenæum* anew to commend Mr. Mellon as a conductor is not needed; but a word on another matter must be added. Mr. Mellon's claims are too real, and his position is too good, for him to stand in any need of puffing. Why, then, with his Concert-tickets circulate a list of testimonials? why advertise his orchestra as including "fifty of the finest living instrumentalists"? Such "aids and helps" as these are more calculated to alienate than to invite a public capable of appreciating good music.

Among the minor concerts of the week may be mentioned chamber-music given by Mr. and Mrs. A. Gilbert and Miss Cole, and a *Soirée* held by Miss Emma Busby. At the latter Miss Milner was to sing, whom we name thus provisionally from having heard of her from the provinces, as a voice and a singer of promise.

Devonshire House was yesterday week thrown open for the introduction of *Herr Goldbeck*. The circumstance of a compliment never in our day accorded to a Liszt, a Thalberg, or a Chopin,—being granted to a new-comer, may be admitted as in some measure defining his position, and exempting us from the necessity of work-a-day criticism till we meet him under more work-a-day circumstances.

The fewest words will suffice to call attention to an advertisement which appears in another column of the *Athenæum*, announcing the postponement *sine die* of the Bishop Concert, on grounds in every respect satisfactory.

M. Hallé is about to give three *Matinées* devoted to solo music for the pianoforte.

The Choruses of Mendelssohn's 'Œdipus' are about to be performed at Oxford, under the direction of Dr. Corfe.

We regret to hear that Signor Ronconi has joined the dishonourable company of engagement-breakers; and that having "signed for the season" with Mr. Gye, on the terms of former years, he has lately addressed a letter to his manager demanding an increase of salary, failing which he will not fulfil his contract.—We have heard that the management is desirous of engaging Signor Varese in Signor Ronconi's place.

MM. Scribe and Auber's opera, which is forthcoming at the *Opéra Comique*, and in which the principal parts will be sung by Mdles. Duprez and Boulart, MM. Coudere and Faure, is to be called 'Jenny Bell.' When is the run on *Molly*, or *Patty*, or *Betty*, or *Nanny*, to begin? "Jenny" has been of late years too universal and ubiquitous among favourite names.—M. Halévy's opera at the *Théâtre Lyrique* for Madame Cabel, will be performed almost immediately.

We are informed that, so far from the violin and violoncello, which were last week offered for sale by Messrs. Pattick & Simpson, having fetched high prices, the two instruments were bought in, as not realizing the value set upon them by their respective owners.

M. Bourges reports on the 'Te Deum' of M. Berlioz for the *Gazette Musicale*, in a spirit which (differences of country considered) is almost identical with that of our last week's paragraph. Let us see, however, what can be gathered from his report. As regards execution, the vast machine assembled seems to have moved experimentally, rather than with certitude and smoothness. Our countryman, Mr. H. Smart,—probably detained in England by the rehearsals of his coming opera,—did not, as had been announced, "take the organ." There was some thought, when we were in Paris, of establishing immediate sympathy betwixt the conductor in the choir and the organist, by an application of the principle of the electric telegraph,—an electric metronome, if we understood aright, having been used by M. Berlioz in the direction of the unseen chorus of his 'L'Enfance,' when that trilogy was the other day performed at Brussels;—but we are not aware if the same means were resorted to on the late performance. M. Bourges describes the 'Te Deum' as singular, containing certain transpositions and alterations of the text, and as military in character,—concluding with 'A March for the Presentation of the Banners.' It may be called, indeed, a scenic rather than a sacred 'Te Deum,'—since it was written many years ago, having been originally intended to form part of a vast composition, on the subject of Napoleon's return from the Italian campaign. Singularly enough (as M. Bourges observes), its performance, which had been commanded for the Opening of the *Exposition*, and was rendered unmeaning by the postponement of that ceremony, fitted in opportunely as a thanksgiving service, on the occasion of the Emperor's escape from assassination.

The dramatic ladies of France, whether actresses or actresses, have "an ill time of it," if their husbands see fit to be disagreeable, and to lay an embargo on their desires for publicity. We recorded not long since, how M. Roger de Beauvoir endeavoured to prevent *Madame* (Mdle. Doze that was) from "turning a penny" by bringing out little plays; and among the law reports of the last week, figures the action brought by M. Crosnier, of the *Grand Opéra*, against Madame Laborde, because that lady had failed to fulfil an engagement entered into with the theatre. Madame Laborde's plea was, that she had been compelled to silence by a decision of the *Civil Tribunal*, obtained some months ago, at M. Laborde's instance, who did not choose that his wife should sing. On hearing M. Crosnier's advocate, the same *Tribunal* decided, according to *Galigani*, "that the husband of a public performer has not the right of preventing her from exercising her profession without sufficient reason; and that as no such reason had been shown in this case, the demand of the Director of the Opera for the 50,000*fr.* must be admitted." It is to be hoped that since M. Laborde has been the hindrance which has brought down such a doom on the Lady, he can be brought in as banker too, on the occasion. This is not the

place for discussing the "Emancipation of Woman question,"—but we cannot pass the trial without urging the oppressions by which the professional female artist can be spoiled, as wrongs calling for redress and repeal. The story of the gains of the *prima donna*, how they have been wasted, or madly invested, or wrung from her to support indolence, is one which it would be sad to write and sad to read, but which, for the interest both of music and of manners, ought to be written and studied.

Mr. C. Kean announces that the revival of 'Henry the Eighth,' so long in preparation, will take place on Wednesday, when Mrs. Kean will re-appear in *Queen Katharine*.

We have the following self-correction from Herr Engel—

"In my letter of last week I said, 'Not Mozart only, but Gluck himself has drawn from the ballet of 'Don Juan.' It should have been, 'Not Mozart, but Gluck himself,' &c. As the insertion of the word *only* conveys a meaning almost contrary to the original one, I hope you will have the kindness to notice the slip.—I am, &c. CARL ENGEL."

MISCELLANEA

Dry Collodion.—I subjoin a new process, which I have just completed, for using collodion dry. The subject may not be uninteresting to your scientific readers. The usual plain collodion is excited with

- (No. 1.) 3 grains iodide of cadmium
1 grain chloride of zinc
1 oz. collodion
½ oz. alcohol.

Dissolve the chemicals in the alcohol, and then mix with the collodion:

- or (No. 2.) 3 grains iodide of zinc
1 grain bromide of cadmium:
2 grains iodide of cadmium
1 grain bromide of cadmium
½ grain bromide of iron
½ grain bromide of calcium.

In the last it will be necessary to dissolve 1 grain of bromide of iron in 1 drachm of alcohol, and use 1 fluid grain of the solution. Similarly 3 grains of bromide of calcium must be dissolved in 1 drachm of alcohol, and use 1 fluid grain. The excited collodion will require to stand a few days to completely settle. Decant into a dry bottle to avoid sediment. Spread as usual.

Bath of albuminate of silver.

- 16 ounces distilled water
1 ounce albumen
1½ ounce nitrate of silver (neutral)
1½ ounce glacial acetic acid
2 grains iodide of potassium.

The albumen and water must be well mixed first, then the glacial acetic acid added; shake up and stand three hours, then the nitrate of silver in crystals, shake and filter, stand twenty-four hours, then add the iodide of potassium, filter again ready for use. Coat the plate as usual with collodion, and use the albuminate of silver bath as an ordinary silver bath; wash in another bath of distilled water five minutes, then wash the back of the plate with common water, the front with distilled; set the plate aside to dry, vertical position, in a place free from dust. It will keep three weeks. Expose in the camera as usual, from two minutes to ten, according to the light, diaphragm, &c. Pass into the silvering bath again three minutes. Develop with

- 6 grains proto-sulphate of iron
1 ounce distilled water
1 drachm glacial acetic acid.

Wash, and fix with

- 1 cyanide of potassium
20 water.

It is about as quick as albumen in the camera. The albuminate of silver bath must on no account be exposed to daylight, nor the developing solution. Potassium and ammonium salts will do to excite the collodion; but it will not keep so long as with the metallic iodides.—Yours, &c. J. E. MAYALL, 224, Regent Street, May 7.

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